Music and Temples
A Ritualistic Approach

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PROLOGUE

Devotion, as commonly understood, is intensive love for God, Love, which ultimately leads to the realization of God. In Hinduism it is denoted by the term *'Śakti'* and is traceable even from the Vedas. Throughout the history of the *bhakti* cults from the very early times down to the present day, we find stress laid on the concentration of the mind on the Lord and the dedication to Him of all thoughts, words, and deeds – eternal bliss. The Bhagavada Gīta, the first authoritative texts on *bhakti* expounds this. The first noteworthy elements in the Bhāgavad is the devotion in The Phrases :

Śravaṇaṁ Kīrtanaṁ Viṣṇo Smaraṇaṁ Pādasevanaṃ
Arcanaṁ Vandanaṁ dāsyaṁ Sākhyaṁ Ātmanivedanaṃ

"Listening to the expositions to the greatness of God; reciting the hymns in His glory; meditation on His form; services at His feet; worship at His images; salutation to Him; attendance as a servant; feeling of friendship and the complete surrender of the self — these constitute the nine fold path *'Navavidhā bhakthi'*.

Although it would appear that these are nine separate means, a close examination would reveal that these represent nine successive stages in the devotee's spiritual enightenment. The second in the nine-fold path, namely *Kīrtana* acquired an importance of its own and attained great popularity as an easy means for the realization of God. In the south, most of the saint-composers took to the means of this path and gained salvation. When coupled with the temple worship this became *devatāmaya nādarūpa mārga.*

The means of salvation by music has its own place, because music manifest aids concentration of the mind, which is essential for meditation leading to *mokṣa*. However, in its non-manifest aspects, music is *nāda brahma*, it is realization of *mokṣa* itself.

Music, when it is in praise of God, if instrumental in bringing about religious merit – that is mokṣa. But how does music lead to *mokṣa* ? It is accomplished by bringing about the concentration of the mind in singing or praising the glory of the Lord. This is the tradition that has been brought and transmitted from time immemorial by saint-composers of the various *yugas* through centuries after centuries. This is the base for our traditional classical music.

Indian music is a very ancient art and has a 3000 - year - old tradition behind it. This represents perhaps the longest unbroken record of any cultural tradition we know. It is this long continuity of growth that is the most remarkable things about Indian music.

The beginnings of Indian music can be traced to the vedic days. There are many symbolic legends about Indian music. The seven notes of the scale and the rhythmic concepts are supposed to have been revealed by the Lord Himself. Early songs embody philosophical concepts, ethical and moral percepts and criticism. It is only natural that such an art should have grown and developed as an adjuncnt of worship and the temple and other religious places should have been the biggest repositories of music.

Classical music is perhaps the brightest gem among India's numerous fine arts, evolved and developed to perfection through countless ages. The Indian musical system is very old and has been continuous from early times, its literature dating from the beginning of the Christian era.

Indian has a magnificent system of music at a time when, in other parts of the world, the art was still in the primitive stage. The story of its evolution from the pre-historic times to its present highly perfected form is one of absorbing interest. A study of Indian musical history reveals the genius of a meditative race which found its system as a means of self-expression. An early European writer of Indian music has said : "Music with the Indian is a resource of which they always fly in joy or grief, for prayers or praise".

Music was never considered purely as a form of entertainment in India, nor even as a fine art, but as a means of attaining eternal beatitude (*mokṣa*). This accounts for the large number of saints and devotees among its best exponents and composers.

The origin of Indian music is traced back to the *Sāma-veda*, one of the four *Vedas* (sacred scriptures of Hinduism comprising books of wisdom), and music is itself styled the *Gandharava-Veda*. God is conceived of as *Nāda-Brahma* (embodiment of sound) and the practice of music as *Nadopāsanā* (meditation through sound).

Sources providing material for tracing the musical history of India are both varied and extensive as works on music in Saṁskrta and in other Indian languages continued to be written through the centuries. A list compiled in the early years of this century by a British author on Indian music mentions no less than 97 works in Saṁskṛta alone, many of them being attributed to ancient '*ṛṣiss*' (sages) of India.

These reference throw a flood of light on musical topics of the past, such as scales, *rāgas* and other musical forms and also concert parties of the respective periods. They enable us to divide the history of Indian music into three main periods : ancient, medieval and modern.

Among the ancient system of music in India was the Tamil, uchūlais nearly extinct at present, most of its musical forms having merged with the later Karnataka music. Valuable references pertaining to it are available from old Tamil works like the *Śilappaddhikaram* (2nd century A.D.), *Tolkāppiyam* and *Kallaḍam*, and from inscriptions and individual treatises in Tamil. These show that the old Tamils were a highly music-minded people, had a fairly well-developed system of music, and were familiar with the '*Solfa*' method, concordant and discordant notes, and other acoustic phenomena. Their scales or modes were known as '*Pālis*' and their equivalent of the modern *rāga* as a *'paṇṇ'*.

Till about the 13th century, there was practically a single system of classical music followed throughout India, with natural local variations. The *Saṅgīta Ratnākara* of Sāraṅgdeva, one of the most authoritative works on Indian music, written before 1250 A.D., does not mention the bifurcation of Indian music into the two sub-systems, Karnataka and Hindustani. The *Gīta Govinda* of Jayadeva (12th century), the first Indian opera containing the earliest regular musical compositions is a work written before the bifurcation of the two systems.

After the advent of the musical trinity, their music swept the the world of carnatic music like a deluge, leaving little trace of what was being sung or performed earlier. The total number of compositions available comes to around 15,000, out of which the compositions ascribed to various *Kṣetras* number around 1000 and odd. In the absence of any evidence to the contrary, the compositions of the Tevāram, Tiruppugazh composers comes to around 6000; that of Purandaradāsa 4,75,000; and that of Annāmacārya 32,000. All these compositions were formidable pieces having references to the temple services and related details. All of them were the outpourings of a God-intoxicated devotee's understanding the inner thoughts and meanings of Hindu philosophy.

For nearly, two centuries the '*Kīti*' or '*Kīrtans*' has been the main musical form, the rendering of which occupies more than half the time in a modern Carnatic concert. There are compositions representing the pinnacle of musical excellence in Karnataka music and are the most highly evolved amongst its musical forms.

Although conceived about five centuries ago in its rudimentary form, it got its finishing touches at the hands of the musical trinity who became the chief architects of the modern *kṛti*. The countless subtleties of shade and colour, pause and emphasis, and the intense feeling packed into *kṛti* have rightly earned immortality for the composers.

Indian music has had a succession of brilliant and prolific composers who enriched the country's music by thousands of their compositions. In south India, the early composers were Purandara Dāsa, Tallapakkam Annamācārya, Nārāyaṇa Tīrtha and Bhadrācala Rāmadāsa, who lived between the 16th and 18th centuries A.D. Purandara Dāsa was the father of Karnataka music as he wrote, for the first time, hundreds of graded exercises to teach music in a systematic form.

The period 1750-1850 A.D. was the golden age of music not only in India but in Europe as well. By a curious coincidence, Tyāgarāja, Dīkṣitar and Shyama Shastri, the three illustrious composers in Karnataka music, were contemporaries of Beethoven, Mozart and Haydn, in Western music.

The cultural history of south India has a hoary tradition. During the process of cultural attainment and development, the temples and their precincts have played a dominent role. Such temples were built in large numbers by the great royal kingdoms of Colas, Ceras and Pāṇḍyas, etc. They speak of the cultural renaissance achieved though the centuries.

When we speak of the temples of the four southern States — Tamil Nadu can boast of having the largest number of temples especially in and around the Cauveri delta.

Even though the earliest music compositions date from the days of Bharata, the author of *Nāṭyaśāstra*, such as the Dhruva *gītis*, Cari *gītis* which were used as a common compositions for music, dance and dramas, the earliest musical compositions was known to have been composed by Annamīcārya of Andhra Pradesh, by the Nāyanmārs and Ālwars of Tamil Nadu and by the Dāsakūṭas of Karnataka. These *sāvants* also helped the development of music activities, in and around the temples. As time passed by, music formed a part of the temple rituals.

The composition which emerged during the 14th, 15th and 16th centuries contained references to the history, mythology, sanctity, *Sthala Purāṇas,* consecration of the deity, etc. Therefore, these compositions provide ample testimony to the musical tradition and have thus become the source for historical reconstruction.

The earliest *vāggeyakāra* to have stumbled upon the idea of composing *Kṣetra Kṛtis* is said to be the royal composer king Shāhaji of the Marāṭhā Kingdom — who lived before the era of the musical trinity. King Shāhaji composed several compositions on different deities on the temples situated in the then Tanjore district.

The next important composers to have embarked upon musical creations were Tyagarāja and Nadajothi Muthuswāmy Dīkṣitar. Their compositions speak of the various traditions followed in the respective temples which they themselves visited during their sojourns. Other than the group *Kṛtis* of Dīksitar's deities, he has also composed individual compositions dealing on the various deities. Saint Tyāgarāja's seven sets of *Kṣetra Kṛtis* are widely known and are purposeful for study.

Another contemporary composer of the trinity period was the Mahārāja Swāti Tirunal of Kerala, who had devoted his whole life in composing such *Kṣetra Kṛtis*.

The post trinity period also witnessed a number of songs in praise of various temples and their presiding deities. They include the descendants of the Dīkṣitar family, Neelakaṇṭha Sivan, Muthiah Bhāgavatar, etc.

The later part of the 20th century saw modern composers like the late Mahārāja Jayacamaraaja Woḍeyar of Mysore, Pāpanāśam Sivan and recently, the Tulasīvanam of Kerala.

1

DEVELOPMENT OF RELIGION IN TEMPLES

A. RELIGIOUS FOUNDATION IN TEMPLES

One cannot consider any aspect of Indian culture without viewing it in the context of its religious base, Hinduism. In India, more than in any other major nation in the world, religion is reflected in every nuance of traditional society. Distinctions between secular and religious values as made in western societies, indeed all that comprise a person's consciousness are, among traditional Indians, connected in one way or another with religion; God is omnipresent. A person's daily life from predawn to retiring at night consists of a series of rituals. The acts of preparing meals, of bathing, of eating, even the formalities of greeting people are religious rituals. One's total being is an important part of a social whole, integrated within an infinitely complex, yet single religious system.

It would appear that, because of the importance of religion, the place to look, if one is to grasp any aspect of Hindū culture, is at the concepts, beliefs and actions connected with that religion. Here, concentrated in one general area, is the essence of those deepest values that bind together every stratum of Hindū society. The philosophical concepts exhibited in words and actions by any individual or group hold many of the keys to understanding their music. Musical analysis made without aesthetic knowledge are not necessarily without value, but must by necessity, be at least somewhat unsure. One cannot comprehend even remotely, the significance of certain of the musical or textual phenomena without having some grasp of the underlying aesthetics. Seeing a man prostrate himself in humility and adoration before another has little meaning until one begins to understand some of the concepts connected with saintliness, reverence for preceptors, elders, man's attitudes towards God, and what signifies greatness in a person and its implications. The drone in Indian music is not just a device which, when added to melody and rhythm provides mere pleasant sounds disassociated from religio-philosophical values., The drone, called *śruti* (that which is heard), is a musical expression of basic philosophical tenets traceable back to the earliest *Vedas*.

An aid to understanding the music of another culture can be found in the acts of worship, especially those connected with music. It would follow that religious precepts can be demonstrated by both verbalization of sacred texts and ritual acts. These too, reflect cultural values in what would seem to be a dramatic way. The interpretations of the symbolism of their acts may not only provide insights into a single culture's values, but also help to place a culture, or some aspects of it, in a more universal light. Much of what we do and think, and indeed of what we are, are microcosms of all that has gone on before. If we can interpret the symbols associated with various acts of worship, we will be better able to gain insights into the entire aesthetic order. These acts are especially important because they represent physically, dramatically, the acting out of values that go to the core of the culture. Music, has been composed for every, ritual act; and there is a certain connection between philosophical tenets and musical compositions. As we shall see in subsequent chapters, the music seems to emanate from philosophical doctrines.

The dominant awareness in every traditional Hindū's consciousness is the omnipresence of God. Devotees are seldom far from their beloved icons. Each home has severalions. In a person's place of work, be it a factory or store, icons are to be found, which are worshipped by employers, and employees, and customers. It is important, too, to understand that the traditional Hindū, in his feelings of the closeness of an omnipresent deity, also feels close to nature. He does not attempt to alter nature, but rather goes along with it; he is aware that he is a part of it. His daily acts, outgrowths of his closeness to nature and God, are ritualistic. His devotions, ablutions, preparation of vegetarian meals and eating of those meals, indeed, every act of his daily life is bound up in observances of traditional rituals closely harmonized with nature. There is consciousness, and deep awareness of all that he perceives. Everything the Hindū does, from the sensual act of cutting vegetables in preparation of a meal, to the classical musician singing an improvised *rāga ālāpana*, is done as a ritualistic act in the presence of and dedicated to the Supreme Godhead.

Music, then, like all other traditional cultural components, is part of an integrated society in which philosophy, science, politics, commerce, and all social phenomena are liable to be viewed in a spiritual perspective. Traditionally, music in south India has emerged out of religion, centred in and around the temple, and with worship. An efficacious means for achieving religious goals is through song (*kīrtana*); therefore, all music in south India is, or is derived from vocal music that springs from religion. Also, the traditional stories about gods and goddesses told in the Hindu scriptures are carried mainly in song. Today, in villages and cities, children growup hearing their parents, relatives and neighbours daily sing songs and relate marvellous tales that touch every nuance of Hindū life through the deeds of gods and demons, sages and saints. In addition to the song and stories heard in the homes, there are professional singing-storytellers who carry the tradition from village to village. Their performances consist of didactic and devotional songs and stories drawn from the scriptures, i.e. the great epics, *Rāmāyana* and *Mahābhārata*, and the "old" religious texts, the *Purāṇas*. Classical and folk theatre and dance, too, carry the religion through themes drawn from the scriptures.

The words *bhakti* and *bhajana* are associated with an approach to God in which the relationship of the worshipper to the diety is based upon varying attitudes of love. The beginnings of this loving, adorational, mystical approach to God can be found at the dawn of Hinduism as early as the *Ṛg Vēda*. We find in the *Bhāgavata Purāṇa* the doctrine of *bhakti* crystalized into a set of loving attitudes and acts, the performance of which would aid the worshipper in the attainment of God. God is conceived of as being personalized; He (and She) is in human form, worshipped in representations of stone, bronze, paint, photographs. Indeed, the supplicant's attitudes regarding the human, living aspects of the deities during worship, dictate the unique qualities of Hundū religious rituals. *Bhajana* as a word and as a phenomenon touches every Indian in every part of the country.

Bhajana means to sing the praises of, or to worship the Lord. It denotes: (a) a genre of, devotional music; (b) a king of religious ritual; and (c) an expression meaning, religious worship. In the first instance, as a genre of devotional song, there are several forms, some of which are performed only in devotional context, and others that are sung in the religious context as well as in concerts of classical music. The word *bhajana* also refers to a congregational ritual, i.e. the ritual itself is called "*bhajana*". In this type, family, friends, or groups organized for this purpose will meet periodically to worship together. The third meaning of the word *bhajana* has to do with an individual's approach to God. One frequently hears the expression, "...to do one's *bhajana* to God...." That is, one demonstrates one's devotion to and love for God through acts of ritual worship. Although the meaning of *bhajana* appears to be precise in that it is concerned with the loving worship of God, its applications can be quite varied, and do not always imply musical performance.

B. *BHAKTI* MOVEMENTS IN THE SOUTH

The next epoch in the history of south Indian religion is the growth of an intense theism marked by a fervid devotion (*bhakti*) to a personal god which found expression in numerous popular devotional hymns; these humns were collected and edited in a canonical form at a later time, and continue to be regarded as among the most precious treasures in the heritage of the country. The period of this development may be said to have lasted from the sixth century to about the end of the eighth century A.D. It was heralded by notable changes in the political map. The Satavāhana power came to an end in the third century and the break-up of their empire led, as often in the history of India, to the rise of a number of smaller kingdoms in the different parts of the Deccan. The close of the Saṅgama age, which may have lasted well into the fifth century A.D., was followed by a dark period of well over a century. A Pāṇḍyana copper plate charter of the ninth century A.D., the *Velvikuḍi* grant, mentions that during this dark period, perhaps towards its close, there occurred a political revolution as a result of which several kings lost their thrones, religious endowments were abrogated, and much disorder and oppression ensured. Much later, Tamil literary tradition avers that Accuta captured and imprisoned the three 'crowned rulers' of the Tamil land — the Cēra, Cōla and Pāṇḍya, and some songs about him are quoted by Amitasāgara, a Jain grammarian of Tamil in the tenth century A.D. Possibly, Accuta was himself a Buddhist, and the political revolution which the Kalābhras effected may have been provoked by religious antagonism. The Cōḷas virtually disappeared from the Tamil land as a power in this debacle; a branch migrated to the Telugu country and become celebrated as Telugu-Cōḷas from the seventh to the tenth century and beyond; the main Tamil dynasty lived obscurely in Uraiyur in the neighbourhood of Trichinopoly, occasionally furnishing brides for the princes of neighbouring kingdoms. The duration of Kalābhra rule and the extent of territory that passed under their sway cannot be determined, but it is clear that under them Buddhism (and possibly Jainism also) made great progress among the Tamils.

Three kingdoms rose into prominence in the later half of the sixth century, the Cālukyas of Bādāmī to the north of the Tuṅgabhadra, the Pāṇḍyas in the extreme south, and the Pallavas in the country in between. And the first rulers of all these kingdoms claimed to have overthrown the Kaḷābhras, among others, before establishing their sway. The Cāḷūkyas who make their appearance for the first time in the middle of the sixth century soon succeeded in reuniting the Deccan under one State. Further south, the Pallavas and the Pāṇḍyas kept up a more or less constant war, and the Pallavas had to fight on two fronts against the Cāḷukyas in the north and Pāṇḍyas in the south; naturally, the Cālukyas and Pāṇḍyas sometimes joined hands against their common enemy in the middle. These political alignments were, as we shall see, sometimes reflected in the religious practices of the different states.

The rise and spread of the *Bhāgavata* cult has been the subject of much learned discussion. We need not review the discussions here, but, with due reserve, accept that Kṛṣṇa, the son of Vāsudēva and Dēvakī, was in turth a *Kṣatriya* warrior and diplomat who played a prominent part in the events recorded in the *Mahābhārata*. He had his education at the time which witnessed the rather widespread and speculative reaction against an overgrown sacerdotalism, and in this reaction which is the core of the *upaniṣadic* thought, *Kṣatriyas* had an important, if not the leading, role. Kṛṣṇa was initiated into the mystical and moral teaching of the time by his preceptor Ghōra Āṅgirasa, a worshipper of the sun, from whom he learnt 'those lessons of the meaning of sacrifice, the merit of virtue, and the importance of last thoughts, which reappear in the *Bhagavadgītā*, and which we may suppose to have been preserved for centuries as the sacred heritage of *Bhāgavata* sect'. We know little more of Kṛṣ ṇa; the story of his overthrowing of the tyrant Kaṁsa may have a historical foundation; the rest including the legends of his childhood is 'unworthy myth'. Kṛṣṇa perhaps taught the worship of the sun to his followers, but they, like the Buddhists and the Jains, soon turned their worship to their teacher himself.

There came up a succession of great leaders among the worshippers of Śiva and Viṣṇu, the former known collectively as Nāyanmars (leaders) and the latter as Āḷvars (divers, into the Divine). They evolved a new type of *bhakti*, a fervid emotional surrender to God, which found in due course its supreme literary expression in the *Bhāgavata Purāṇa* (tenth century), a *bhakti* very different from the calm, dignified devotion of the *Bhāgavatas* of the early centuries before and after Christ in northern India. An outspoken hatred of Buddhists and Jains, which finds expression in almost every one of the hymns, was among the chief characteristics of the new epoch. According to the canonical works mentioned above, the rivalry between the orthodox and heretical sects exhibited itself in challenges to public debate with the condition that the vanquished party should give up his creed and adopt that of the victor, competition in the performance of miracles on similar terms, and tests of the truth of respective doctrines by means of ordeals. Parties of devotees under the leadership of one gifted saint or another traversed the country many times over, singing, dancing and debating all the way. This great wave of devotional enthusiasm attained its peak in the seventh century and had not spent itself in the midst of the ninth. The indeed was the golden age of Hindū revival in south India. The shrines visited by the saints and celebrated by them in song were deemed particularly sacred, and princes, noble and merchants who wished to build temples generally chose them for their particular attention in subsequent times down to our own day.

The Hindu revival that had begun in the south eventually was taken up in the other vernacular regions, spreading first to the north and west, and eventually engulfing all of India. The first area outside of Tamil Nadu to be affected by the *bhakti* upsurge was Kannada-speaking Karnataka. Here, two groups developed that reiterated the earlier Nāyanmar and Alvar movements in Tamil Nadu. The Vīrāśaivas, also called Liṅgāyatas, worshipped Śiva and the Haridāsas, followers of Madhva, were *Vaiṣṇava.*

Basava (12th century A.D.) was the founder and principal advocate of the popular Vīraśaiva movement. Under his leadership, for the first time, great effort was made to employ the popular vernacular for "high thought and religion." Basava, born into the priestly caste, rejected all formalism, emphasizing the *bhakti* approach to God. Like the Nāyanmars before him, he composed songs to God that are filled with loving devotion.

During the time of Basava, a type of prose form was developed called *Vacana* (sentences). These propaganda tracts writtin by a large number of devotees, called men to give up all worldly things and turn to Śiva for refuge. Tradition assigns six *vacanas* to Basava.

The Haridāsas (servants of Hari, i.e. Viṣṇu) of Karnataka, who came later, were strict Dvaitists. They, too, moved about the land, preaching their fervent devotional messages of liberation in word and song. Although the movement began earlier with Narahari Tīrtha (late 13th century) and others, the real impetus did not begin until the 16th century. At that time, *Vaiṣṇava dāsyas* (servants) or, religious mendicants, wandered from village to village carrying their messages in song. Another factor in the development of *Vaiṣṇava bhakti* in Karnataka, was the appearance of Caitanya around 1510, the most important Bengali Vaiṣṇava, who preached with great effectiveness in his pilgrimages to the southern shrines.

During this period, Karnataka's most prolific and famous poet-singer Purandaradāsa (1489-1567) came on the scene. Few facts are available about his life. According to legend, he had been a wealthy merchant; one day he suddenly gave away his wealth, property, money, and jewellery, in the name of Lord Viṭṭhala (Viṣṇu). He took a vow of poverty and went out on the road as a mendicant, begging just enough food for each day's sustenance and singing the praises of the Lord. His *bhakti* songs are current today, in both ritual and classical concerts in south India. Purandaradāsa is considered the father of Karnataka (south Indian) music; his developmental exercises and songs from the foundation upon which every South Indian musician begins his studies.

Marathi *bhakti* can be traced to the thirteenth century during the Hindū Yādava dynasty (1185-1317). The establishment of the Marathi language came about at this time partly by way of the devotional songs of the poet-singers. Primarily, the *bhakti* activities in this Marathi-speaking area (present-day Maharashtra) were centred around the town of Paṇḍharpur and the temple there dedicated to Pāṇḍuraṅga (Viṣṇu), also called Viṭṭhala or Viṭhōba. Jñānadéva (1275-1296) was the founder of the tradition of Marathi poet-singers who composed fervent devotional song addresses to Pāṇḍuraṅga. Ēkanātha (1528-1599) was the next most important Marathi poet-saint. He lived during a time when the Muslims controlled a great part of India, including much of the south. Poet-singers before him defined the only true path to God through ascetism. Ēkanātha brought *bhakti* within reach of everyone by saying it was not necessary to be a monk to worship; one could remain with one's family and yet reach God.

Tukārāma (1598-1650) was, along with Jñānadēva, revered in Maharashtraas one of the two greatest of the poet-singers. Unlike Jñānadēva, who was a Brāhmaṇa, Tukārām was a merchant of the *Śūdra* (peasant) caste; it was not until later life, as the result of a dream, that he became intiated. As a religious leader, he attracted disciples from diverse social strata, including Brāhmaṇas. Tukārām, as did all of the Marathi *bhaktas* (devotees), followed the *panth* (path, or way) of the pilgrim. According to traditions connected with Pāṇḍuraṅga-worship (all of the Marathi poet-singers worshipped Pāṇḍuraṅga as their diety), *bhaktas* must make two pilgrimages, to Paṇḍharpur each year. Rāmdāsa (1608-1680), a devout religious leader and poet-singer, was also involved in the Marathi independence movement from Islamic political oppression and religious subjugation. He was associated with, close to Śivāji, the Maratha king who laid the foundations of future Hindū Maratha power. The devotional songs of Tukārām and Rāmdāsa are included in *bhajana* rituals in Tamil Nadu.

The great *bhakti* movement and its accompanying musical expression, though originating in the south, seems to have moved clockwise around India, into Karnataka and Maharashtra, then through the Punjab, East to Bihar and the eastern provinces, then down the east coast, and into the south once again. The second half of the 16th and first half of the 17th centuries brought to fruition in great part, the essential formation of the present-day *bhajana* ritual structure (*paddhati*), as performed by the orthodox groups. This task was begun by a family consisting of three generations of poet-singers from the village of Tallapakam, whose activities were centred in Tirupati at the Veṅkaṭēśwarar temple. The only dates available for the three are those of Tāḷḷapākam Annamācārya, the grandfather on whose date of death, 1503, there seems to be an agreement among historical writers. His date of birth ranges from 1408 to 1424; the latter of the two may be the more accurate. The dates of the son, Tāḷḷapākam Tirumalācārya, and grandson Tāḷḷapākam Cinnaiya are not available; however, if one estimates that the generations may have been separated by 20 to 25 years, Tirumalācārya would have been born sometime around the middle of the 16th century. Little is documented about Tirumalācārya; there is much more known about the works of the oldest, Annamācārya and the youngest, Cinnaiya.

Annamācārya's importance lies in the fact that he began many of the conventions that were to be continued and developed by those who came later. Indeed, it was Annamācārya who first codified the *bhajana* tradition. He is credited with establishing musical forms that are in present use; the terms, *pallavī*, *anupallavī*, *caraṇa*, and *citta svara* have been attributed to him. Dr. Isaac mentions the fact that Annamācārya "sang and danced before the Lord."

The next most important Telugu-speaking poet-singer to come upon the scene was Bhadrācala Rāmadāsa, a petty official in the Muslim court in the town of Bhadrācala. There appears to be little substantial documentation as to when he lived; most speculations place him in the 17th century, probably in the second half of it. During a part of his life, according to traditional account, Rāmadāsa lived as an *ūṅcavṛitti*. The Sanskrit word *ūṅcavritti* is the name given to holy men who take vows of poverty and go about begging far their daily sustenance. They spend their days worshipping God by way of singing devotional songs. He was influential by way of his songs and driving force. He established *Rāma mandiras* (meeting places where devotees of a given sect gather in order to worship together) where *bhajana* rituals in the name of Rāma were performed. Every village and town in Andhra Pradesh eventually performed these rituals as regular religious and social functions in the lives of the people.

Tyāgarāja (1767-1847) born of a Telugu family, later residing in the village of Tiruvārūr in the Tanjore area of Tamil Nadu, is the most revered of all south Indian musicians. No south Indian concert of classical music is complete that does not include at least one of Tyāgarāja's compositions. After the Tāḷḷapākam composers, he has contributed the largest amount of musicial literature performed in contemporary *bhajana* rituals. The influence of Rāmadāsa's songs in those of Tyāgarāja and in the *Rāma nāma siddhānta* (the cult of worshipping Rāma as God by repeating his names and singing his name and glories) can be seen. V. Raghavan also attributes the influence on Tyāgarāja by one Upaniṣ ad Brahma Yōgin (mid-18th century), an elder contemporary, who is known for his commentaries on the 108 *Upaniṣads*, but was also a composer who took part in spreading the cult of singing the "Lord's Name".

Tyāgarāja composed music for complete sections of the *paddhati* as well as individual songs of varying levels of difficulty, i.e. ranging from easy songs for the musically untrained to singing in congregations to complex music sung ordinarily as solos (by those musically trained) or by small groups within larger congregations who have learned the music. That section of *bhajana* ritual that commences the second half of the program, called *Divyanāma sankīrtana*, which involves the acting out of the *Kṛṣṇa Līlas* in song and dance, was composed by Tyāgarāja.

That period in Tamil Nadu, beginning around the time of Tyāgarāja's birth, until 1850, is commonly considered the golden age of Karnatak music. Not only did South Indian's most venerated composer, Tyāgarāja, live at that time, but two south Indian contemporaries of Tyāgarāja, Śyāma Śāstri (1762-1827) and Muthuswāmy Dīkṣitar (1776-1827) also helped to develop the musical literature so popular in south India today. These three men arrived on a wave of Hindū revivalism resulting indirectly from the triumph of the Marathas, under King Śivāji, who defeated the Muslims, then extended their empire south of Tamil Nadu. Tanjore become the seat of the Maratha empire in that area from the middle of the 17th century until the 19th century. Under the patronage of the Maratha rulers, music flourished in Tamil Nadu as entertainment for royal music lovers, and in the temples, home and maṭhas.

The new revival brought musicians from the northwestern Maratha country to Tamil Nadu, who became famous Karnatak violinists, drummers, etc. An important tradition in south India today, *Harikathā* (stories about Viṣṇu), also called *Kathākālakṣhēpam*, came to Tamil Nadu from Maharashtra beginning in the late 17th century in tne form of *Kīrtana*, or *Harikīrtana*, as it is called in Marathi. These consist mainly of didactic stories taken from the *purāṇas* interspersed with devotional songs. The Marathi *Kīrtan* performers were called *kīrtankāras*; in the south they usually are and have been called Bhāgavatars (title bestowed on the truly devout, who, as religious leaders, perform either as the storyteller-singer in the art of *Kathākālakṣhēpam* or as leaders in *bhajana* rituals. The role of the storyteller in society is an ancient one. *Kathākālakṣēam* performance involves elements of drama, humour, current events, satire, etc., requiring diverse histrionic skills on the performer's part. Additionally, he must have in his mind a large repertoire of devotional songs with which he illuminates his normal tales. The performance, which may last for many hours, requires, in addition to the storyteller-singer(who also play a pair of jalars), there isa drummer (usually a *mṛdaṅgam*-player) who accompanies during songs. Devotional song by Tukārāṁa, Rāmadāsa, and other Marathi poet-singers that are included in the *bhajana paddati* in part came to south India by way of *Harikīrtanas.*

Of great importance to the development in south India was the appearance in the Tanjore district of three men, the *bhajana gurus*, who, because of their leadership, were responsible for the southern *bhakti* revival in the late 17th and early 18th centuries. They all were *Advaitins*, followers of Śaṅkara. Within the *Advaita* doctrines, they wrote treatises and devotional songs in which the efficacy of repeating the Divine Names of the Lord was expanded. They were eclectic in their choices of deities; Śaivite as well as Vaiṣṇavite gods were suitable objects for worship. The two earliest , Sadāśiva Brahmēndra (Bōdhēndra) and Śrīdhara Veṅkaṭēśa (Ayyāvāla) were from the late 17th and early 18th centuries; the third *Sadguruswāmī* (Veṅkaṭarāma) was a younger contemporary who spent his life continuing the work of the two older men. Each gave impetus to the cult through their philosophical writings and devotional music compositions; in addition, they found the prototype *Maṭhas* which were open to priests and laymen alike for *Nāma Saṅkīrtana* (worship in song). Tyāgarāja, who appeared later in the century, was caught up in the movement stimulated by the three *gurus*. Songs venerating the three *gurus* are sung at the commencement of rituals, also, following the Tōḍayamaṅgaḷa section of the *bhajana paddhiti* is *Guru Dhyāna* section in which songs are sung in praise of the *gurus*.

There are innumerable important poet-composers who have lived and carried on their dedicated activities in south India from the 15th century onwards. Aruṇagirinātha, of the 15th century lived during the reign of Prauḍhadēva Rāya (c. 1485). Legend tells us that Aruṇagirinātha's early life was one of debauchery; however he reformed and, for the remainder of his days, following the traditional path by giving up all earthly belongings and dedicated his life to God. Also in the tradition of the poet singers, he spent time as a pilgrim, visiting the shrines of the god Murugan, connected with Śaivism. According to N.S.R. Shastri, he exerted a unifying influence between both doctrines because he wrote songs (in both scholarly Sanskrit and Tamil) exalting deities from both Śaivite and Vaiṣṇavite pantheons. Aruṇagirinātha's most popular collection is the *Tiruppugal*, an anthology of 2000 songs. Most of the songs are addressed to Murugan, and the preponderance of those to the Murugan shrine at Paḷani. The songs contained in the *Tiruppugaḷa* are unique; not only are they devotional and sung by devotees, but they are of great interest to south Indian classical musicians. Each song is accompanied by a prescribed *tala*; however, there is no indication as to what *rāga* to use. The resulting musical performances of his songs are characterized by highly intricate and subtle rhythmic complexities.

An important person in the Karnatak *sampradāya* is Nārāyaṇa Tīrtha, a Telugu-speaking *saṁnyasin,* one who settled in the Tanjore district in the late 17th century. He is venerated in Tamil Nadu as one of those who augmented the literature of the *bhajana sampradāya* and helped —"spread the cult of adoring the Lord in song and dance." His most important work is the Sanskrit dance-drama

Kṛṣṇa Līlā Taraṅgiṇī composed in twelve cantos called *Taraṅgas*. Each *taraṅga* is on a theme relating to events in *Kṛṣṇa's* life, beginning with his *avatāra* and ending with his marriage to Rukmiṇi. It appears that there is some connection between the work and that of Jayadēva, *Gīta Gōvinda*, both in poetic structure and in thematic material. Nārāyaṇa Tīrtha and Jayadēva were inspired by the *Bhāgavata Purāṇas*. *Taraṅgas* from the *Kṛṣṇa Līlā Taraṅgiṅī* are performed regularly as integral parts of the *bhajana paddhati*.

Three additional south Indian composers whose songs are currently being sung in homes, *maṭ has* and temples, and who are considered saint poet-singers are Tāyumānavar (early 18th century), Gōpālakṛṣṇa Bhāratī (1810-1896), and Rāmaliṅgaswāmi (1823-1876). Tāyumānavar was from the Tanjore district. His fạther, a scholar, was attached to the court of the Nayak King Chokkanātha, was a Śaivite who had been trained in Tamil and Samskta, and who had studied the scriptures, especially the *Upaniṣ*. From early childhood, he was taught the songs of the Nayanars by his mother and in his own songs, he synthesizes *Śaiva* and *Vēdānta* thought. Gopālakṛṣṇa Bhārati, born into a family of musicians and scholars, as estimated by P. Sambamoorthy, "is easily the greatest of the Tamil composers, next to Tyāgarāja, his is the most revered name in Tamil Nadu". His songs are included in that section of the *bhajana paddhati* called *Guru Dhyāna*, in which the *gurus* are honourned. He is the most of all revered for his "opera" Nandana Caritram, based on the life of one of the 63 Nāyanars, Nandanāra Rāmliṅgaswāmi, from the east coast near Chidambaram, who was also a Śaivite. His Aruṭpā is a collection of Tamil songs in which he sings of his love and compassion for all things.

The popular movement in which God is glorified in song is still being carried on in every *bhajana* ritual. Children in mothers' arms or sitting rapt, watch as their parents, other relations and neighbours sing and dance in their loving adoration of the Universal Brahman. That core of Hindu worship, which eminated from the *Vēdas*, still burns brightly; different emphasis and focuses have been placed on varying aspects of the *bhakti* tradition at different times and places and by different *bhaktas*, yet all sang and spoke in fervent devotion of the one Supreme Godhead whose manifestations are endless.

C. CULTS AND HINDUISM

The fusion of Āryan with non-Āryan cults began immediately after the Āryans entered India; and the process has a long course lasting over many centuries before the new culture crossed the Vindhayas to continue the same process in the south, probably by much milder methods evolved by long experience in the north. The *Rāmāyaṇa,* which localizes some of the adventures of the prince of Ayōdhyā in some identifiable spots in the south like Pañcavaṭī (Nasik) and Pampa (perhaps near Hampi), lacks a historical basis altogether. The poetic description of *asramas* (hermitages) which provides the background of the incidents may, however, be accepted as the reflection of a stage in the Āryanization of the south as visualized by the poet, and possibly, though this is perhaps one of the more doubtful margin, the hindrances the inmates of the *āśsramas* experienced from the hostility of the ogres contain a hint of the conflict of cultures at their first meeting. The earliest stratum of the articulate literature of the Tamils, the literature of the Saṅgama, contain no hint whatever of such conflict, but on the other hand, bears clear testimony that Āryan culture was welcomed and eagerly adopted by the Tamils.

We have, however, other legends that have plausibly been interpreted as reminiscent of historical occurrences. They centre round the sage Agastya, a *vaidic* seer who himself came in all the songs of the progressive Āryanization of India.

Later Tamil tradition mentions Śiva's marriage with Pārvatī in Mount Kailāsa as the occasion for Agastya's southward exodus, and explains that the exodus was meant to redress the balance of the earth, rudely disturbed by the assemblage of all divinities in the north for the occasion. This is the story found in the *Mahābhārata*. The *Rāmāyaṇa* version differs in some respects; the most important being that after Vātāpi's death, Ilavala attacks Agastya and is burnt to death by the irate sage, and that there is no mention here of Agastya's condact with his wife or his demand for wealth. Rāma, who narrates the story of Agastya to his brother Lakṣmaṇa on the eve of their visit to the *āśrama* of the sage's brother, begins his narration with the found assertion. These achievements have been understood to represent respectively the crossing of the Vindhyas into the Deccan by the bearers of Indo-Aryna culture to that region, the initial opposition to that culture on the part of the indigenous inhabitants of the south which, however, soon died away and gave place to a more propitious attitude, and the spread of the culture to the eastern lands across the sea. There are several inspections in *Saṁskṛta* attesting the prominent places held by Agastya (Bhatara guru) in the pantheon of Indonesia and Indochina in the first millennium of the Christian era.

In relatively late Tamil tradition, Agastya was recognized as the family-priest *(kulaguru)* of the Pāṇḍyan royal line, and, what is more important, as the original inventor of Tamil and the author of the earliest grammar of that language. In Tamil Buddhist tradition, the Bōdhisattva Avalōkitēśvara holds the corresponding place. But in later times, an effort was made to deny that Agastya had established the Tamil language, that he wrote its first grammar, and that Tolkāppiyar, whose grammar is the earliest now extant, was a pupil of Agastya. The mediaeval commentator, Perasiriyar discusses that question at some length in his commentary on the *Tolkāppiyam*, the grammar written by Tolkāppiyar. He says that in his day, some scholars held that Tolkappiyar composed his work on principles other than those of Agastya's grammar (*Agattiyam*).

Śiva and Viṣṇu are the most prominent Hindū deities, and constitute together with the more or less anaemic *Brahma*, the celebrated triad (*Trimūrti*) who are believed to create (Brahma) protect (Viṣṇu) and destroy (Śiva) the universe again and again in the course of countless aeons. These two gods are by no means prominent in *Ṛigvēda*, and even the name Śiva is unknown in that *Vēda* as the name of a god; the word being generally used as an adjective meaning propitious, or, as a proper name, being applied to a trible who survived at least till the time of Alexander as the Siboi of the Greeks, and whose city Śivapura is also known to relatively late literary sources. But these gods are seen to have gathered many new features and become more concrete and important divinities in the later *vaidic* literature, and there is good reason to trace many of these new features to syncretism with non-Aryan factors. The *Ṛigvaidic* precursor of Śiva is Rudra, generally regarded as a storm God representing more the baleful side of the storm in the destructive agency of lightning than the fertilizing and cleansing agency of the rain. The word Rudra has generally been held to come from the root '*rud*' to cry and has been interpreted as the Howler. But the suggestion has also been made that it is derived from '*rud*' with the conjectural meaning 'to shine' or 'to be ruddy' so that Rudra is the red god. Rudra is also a great healer who has a thousand auspicious remedies and is the greatest physician of physicians. If he is described as Śiva (auspicious) it is as much for this reason, as just to gain his goodwill and escape his wrath by flattering him, and Śiva thus 'became the regular name of Rudra, the historical successor in post Vaidic mythology'. Śiva as the Great *yōgē* is held in later religious thought to be himself clad in an animal skin *(kṛttivasas),* while being the bestower of high material prosperity on his devotees, the *kāla* (time) aspect of Śiva is best typified in the *Mahākāla* shrine at Ujjain; here he embodies not only death and destruction, but the power of regeneration also; the negative aspect is stressed in his association with crematoria and his leadership of groups of *bhūtas* (goblins), *pretas* (the unredeemed soul of the dead), and *piśācas* (goblins). The positire side is seen in his representation as a phallus (*liṅga*). The phallic significance of the *liṅga* is sought to be denied at times and it is taken to represent the formless absolute. This sophistic interpretation finds much support in relatively late literary sources and it is quite probable that originally some primitive fertility cults and practices were absorbed in the growing complex of the *Rudra-Śiva* concept; the pejorative reference to *śiśnadevas* (phallicists) in the *liṅgas* in early Indian sculpture alike support this view of the evolution of the Śiva cult. Śiva is often represented by a Bull, which also serves as his mount. Closely allied to the *Kāla* aspect is that *Bhairava* (literary terrifying) which has many varieties and forms the centre of many legends. Combining both the positive and negative aspects is the more amiable form of Śiva as Naṭarāja (the Lord of Dance), the cosmic significance of whose rhythmic dance is interpreted in different ways in different contests and by different sources. It is not possible here to go further into the many forms of Śiva and the legends concerning them; we must, however, note that these forms and legend have furnished the theme of a rich iconography which observes a broad distinction between the gracious and propitious forms (*anugraha mūrti*) and the dreaded destructive forms *(saṁhāra mūrti).*

Viṣṇu, likewise, takes on an increasingly complex form by the accretion of new features. His solar associations being from the *Vēda* and his *cakra* (discus) is said, in later mythology, to have been shaped out of the sun. His celebrated three steps, of which two traverse the earth and are visible to men but the third and highest is beyond the flight of birds and the ken of mortals, are generally held to refer to the course of the sun. Viṣṇu is the friend of Indra, whom he frequently aids in the fight with Vṛtra and in vanquishing demons. But, this does not stand in the way of his being identified with Vāsudēva- Kṛṣṇa, whose opposition to Indra is well marked in many *paurāṇic* legends. There is a futher growth of Kṛṣṇa legends when he is endowed with the features of a 'cowherd god' (Gopāla Kṛṣṇa) and many new stories are evolved of his pranks and adventures as a child or young boy. The *Mahābhārata,* which, in different contexts, reviews the whole gamut of Kṛṣṇa's achievements, is a much more human document than the *Rāmāyana,* which has been not inaptly described as a 'polished fantasia'.The Great Epic and its supplement, the *Harivaṁśa,* create a strong impression in the mind that behind all the distortions and exaggerations of legend, there must lie a genuine historic core, through it is risky to attempt to separate if from the overgrowth.

We may now mention one further instance of syncretism of particular import to students of south India. That is the identification of Skanda, Kumara or Kārtikēya with Murug (k)an, also called Velan and Subrahmaṇya, of the Tamils. In the north, he is regarded as the son of Śiva and Pārvatī, and Kāḷidāsa's poem *Kumārasaṁbhavaṁ* (Birth of Kumāra) is based on the legend that Śiva gave up his penance as *Mahāyōgī*, and wedded *Pārvatī* to procreate a war-leader under whom the divine hosts could overthrow the defiant and oppressive *Asura* (demon) by name Tāraka; hence his names Sēnānī and Mahāsēna. Another stream of legend embellishes the story saying that Śiva emitted his sperm in fire (Agni) who passed it on to Gaṅgā where it matured into Skanda in a forest of rushes, whence his name (Śaravaṇabhava); the child was then brought up by six stars of the Kṛttikās or Pleiades, who nursed him by his six heads, whence his names Ṣaṇmukha (six-faced) and Ṣaṇmatura (six-mothered).

Another form of the story makes him the son of Agni and his wife Svāhā, who assumed the forms of the wives of six *Ṛṣis* whom Agni loved. In some coins of Kaniṣka, there are four figures with names subscribed in Greek as Skando, Mahāseno, Komaro and Bizago; they seem to have been regarded as separate deities even as Patañjali seems to have regarded Skanda and Viśākha as separate deities. But in course of time, they were all identified with one another, and in south India, with the transparently indigenous Tamil deity known as Murugan or Vēlan. While the entire mythology of Kārttikēya-Skanda of the north is fully accepted in the Tamil country, there exist other traits peculiarly Tamil in origin. The name Murugan, however, is an exact rendering of Kumara (Youth), for *murugu*, a word of unknown affiliation in Tamil, also means tenderness, youth. The other term Vēlan means the god with this spear (*vel*), the most characteristic weapon of this deity. He has a cock on his banner, and is believed to be found of sporting on hill tops. One of his wives (Vaḷḷi) is from the hill tribe of the Kuravas. The undoubted antiquity of his cult among the Tamils is attested by the discovery at the pre-historic urn-field at Aḍiccānallur of bronze cocks, iron spears and mouthpieces of gold leaf similar to those employed by modern worshippers of Muruga when they are on a pilgrimage carrying the Kavaḍi[1] in fullfilment of a vow. The oldest stratum of Tamil literature mentions a Vēlan-āḍal, an ecstatic dance by a priest possessed by Vēlan. The Murugan cult never lost its popularity in the Tamil country, witness the stirring hymns of the *Tiruppugal* of Aruṇagiri-nātha (15th century), and in may be said to be experiencing a notable revival by an advocate of Madras, who has earned the tittle Tiruppugaḷ-maṇi, by his musical renderings of the celebrated hyms of Aruṇagirinātha.

The rise of temples, temple worship, and images of deities is most probably rooted in pre- and non-Aryan forms of religion. The contrast between the rites of *Vaidic* sacrifice and of temple worship is striking, and yet both hold equally important places in historic Hinduism as we know it. The *Vaidic* sacrifice is a solemn and formal invocation of the heavenly powers accompanied by oblations in fire for their furthering the well- being of the person who performs the sacrifice and those whom he represents; the worship in a temple closely imitates the daily routine in a royal palace, where the king's daily wants and needs are attended to with meticulous care from dawn to night by a whole host of servants and slaves; the deity, like the king, is roused from sleep with music in the morning and gets his wash, meal, sport and pastime through the day and is ultimately put to sleep in his bed room- everything being done with due pomp and ceremony and with suitable accompaniments. The *Vaidic Yajña* is conceived as part of the cosmic cycle calculated to maintain the rhythm(*rta*) of the universe by a mutual exchange between heaven and earth, the gods being sustained by the offerings in sacrifices and the men by the bounties (good seasons and harvests) they get in return from the gods. The worship in a temple stems from a much simpler world of ideas about the relations between a ruler and his subjects, and in fact, the whole ceremonial of such worship is generally summed up as *ṣaḍasarajopacāra*, the sixteen attentions due to a king.

But in the early period that witnessed the fusion of Āryan and pre-Aryan cultures in India, the temple was perhaps just a sacred spot indicated by an enclosure, a tree or a stone heap or pillar, and had little to show of architecture or sculpture. An early Tamil poem[2] contains a short description, apparently reminiscent of pre-Āryans times; it says that *Tuḍiyan,Pāram, Paraiyan* and *Kaḍamban* are the only four castes (or races, *kuḍi*), and that there are no gods *(kaḍavuḷ)* to be praised *(paravu)* with offerings of paddy (unhusked rice) unless it be the stone commemorating the hero who fell in battle while opposing the enemy and his white-tusked elephant. Here is a clear hint that some at least of the deities worshipped by the common people had their origin in the apotheosis of local heroes. That others arose from the cult of ancestors may be inferred from the practice that survived into late historical times of marking by a *liṅga* and sometimes also a small temple the sites where important persons, chieftains or saints were buried or cremated; this class of temple is distinguished in the inscriptions of the Tamil country by the title *paḷḷipaḍai-kōyil*. The name *kōyil* for the temple is of much semantic interest as it means both a temple and a palace, which were often erected side by side in historical times, the most conspicuous instances being furnished by the celebrated Cōḷa capitals of Tanjore and Gaṇgaikoṇḍa-Cōḷapuram; the practice was followed by the monarchs of Vijaynagara also. We notice the same feature in the Saṁskṛita word *Prasāda*, also meaning both temple and palaces. Again, the word employed for worship in the citation made above from *Puranānūru* is *paravu*, praise same as *ṛc* (*Ṛk*) from which we get *arcana*, a common word for worship in later times. Stress has been laid on the contrast between *yajña* (sacrifice) and *pūjā* (worship) and the suggestion made that the former is *Vaidic* and Āryan, and the later non-*Vaidic* and pre-Āryan. Accordingly, *Pūjā*, in Tamil *pūśai*, is sought to be derived in one of two ways: one method is to connect with words *pu*, flower and *sey*, do, i.e., an act done with the aid of flowers, the other is to connect it with *pusu* (smear), implying that the smearing of the object worshipped with the blood of the animals sacrificed in the act was its central feature. We must observe, however, that the word *pusai* does not ăccur in early Tamil literature of the Saṅgama period, and that the Tamil lexicon does not notice either of these derivations for the words, but simply refers to the Saṁskṛta word *pūjā*. Worship in temples and the domestic worship of deities is repeatedly mentioned in the late *Vaidic* literature of the *Sūtras*. The accretion of myths and legends drawn from various sources such as the elaboration of hints contained in the *Vedas*, the adaptation of local stories and traditions prevalent in different parts of the country, lead on the one hand to an increasing volume of *Paurāṇic* literature and on the other to a diversification of cults and deities each with its own particular iconic ideals enshrined in *dhyāna ślokas* (verses in aid of meditation) supposed to embody the visions vouchsafed to eminent seers who practised the particular cults. These in turn gave rise to an extensive sculptural art in stone and metal, an art rich alike in aesthetic and symbolism which, with many changes, has survived to our own day.

The whole of India including the extreme south had been Āryanized by the fourth century B.C. if not earlier, and a new Hindu society marked by certain prominent traits constituted everywhere. It was a pluralistic society which had found in the caste system the most expedient method of accommodating peoples professing differing faiths and following diverse practices, while ensuring the acceptance by all of a common ideological framework. The system is certainly open to attack from the standpoint of modern egalitarian democracy, and perhaps in the long run, it tended to encourage narrower group loyalty to the race or nation. But equality even in the modern world is more often an ideal rather than a reality and no system ever realizes in their entirely all the merits and demerits that are its theoretical concomitants. The Indian caste system is no exception. In its actual working through the ages, it was neither so good and perfect as the orthodox advocates of the theory of *varṇāśrama* think, nor so evil and degrading as its critics, particularly from among the Christian missionaries, have been prone to depict.

D. GODS AND SECTS

The Religious Revival so far traced was the work of two of the main sects of Hinduism. It centred round the numerous temples in all the Tamil country in which Śiva and Viṣṇu were worshipped in one or other of their many manifestations known from the rich and colourful mythology that had grown up round them; some temples outside the Tamil country proper, in Kerala, in Ceylon and even in the North up to the Himālayas were visited by the saints or at least evoked their hymns by their celebrity. We may now consider in some detail the history of temples worship and of the growth of religious sects.

There have been two views on the question of the existence among *Vaidic Āryans* of images of their gods; several hymns ascribe human attributes to the gods and described their activities in human terms; this has led scholars at times to affirm that images did exist. The pejorative reference to *Śiśṇadēvas* (worshippers of the phallus) in two contexts in the *Ṛgvēda* confirms the surmise that worship of the phallus, whether as representing Śiva as in later *Pauraṇic* Hinduism or as part of a more primitive fertility cults, was known to the pre-Āryans. The old Indian commentators on the *Vēda* explain the term *Śīṣṇadēvas* differently and think it is a reference to libertines; but this flies in the face of the plain meaning of the word and is obviously unhistorical lingusistic ingenuity. Likewise, the *liṅga* received more mystic interpretations as the representation of the Absolute of monistic *(advaita) Vedānta,* which had no form and no attributes, with which is allied the *Puārāṅic* legend that it is a pillar of fire of which the top and the base could not be discovered by *Brahma* who flew up as bird, and Viṣṇu who burrowed down below as a boar; this story received frequent sculptural representation in later times on the back walls of the sanctum in temples dedicated to Śiva. While such facts deserve notice as marking stages in the later history of Hindū religious thought and practice, they cannot command any relevance or validity in the explanation of the data relating to much earlier times.

Literary evidence points to an even earlier origin of the practice of making images and offering worship to them. Pāṇini makes a clear refrence to the *bhaktas* (devotees) of Vāsudēva, Arjuna and the Mahārājas, i.e. the guardians of the four quarters, Kubēra in the north, Dhṛtarāṣṭra in the east, Vidūṣaka in the south and Virūpākṣa in the west: he also mentions images which served as a means of livelihood, without being sold. And Patañjali's comment on this statement furnishes important data on the history of iconography. He says that Mauryas wanted money (*hiraṇya*) and so set up images (*arcas*); it is not clear whether they made money by selling them or merely exhibiting them and charging a fee from the spectators. In any event, this work is in keeping with the statement in Kauṭ ilya's *Arthaśāstra* that in the centre of the capital city (*pura*) there should be erected temples dedicated to Aparājita, Apratihata, Jayanta, Vaijayanta, Śiva, Vaiśravaṇa, Aśvins, and Śrī Madira (Pārvatī ?) the *Vāstudēvatās* (guardians of the ground and structures) being set up in subsidiary shrines (*kōṣṭ hakalaya*). Patañjali also mentions images of Śiva, Skanda and Viśākha made for worship. Altogether, we have here a rather miscellaneous assortment of deities; only some of them are veaidic, others may be objects of popular veneration, some even perhaps Jainistic.

The corresponding developments in south India are attested only by literary evidence for the early period from which practically no material remains have survived. The south at that time maintained active contact not only with Northern India as throughout its history, but with the Roman empire in the west — a temple of Augustus is said to have flourished in the port town of Musiri (Muziris of the Greeks) on the west coast — and with the Hindu colonies that were coming up in the eastern lands beyond the sea. In the Saṅgama literature we read of the performances of *Vaidic* sacrifices by kings, of domestic rituals by *Brahmins*, of temples and the worship offered in them to a colourful pantheon and of other forms of popular worship, including folk dances accompanied by song, to celebrate a joyous occasion or to ward off an evil signified by portents. The prevalence of Buddhism and possibly of Jainism too is attested. Karikala, the Cōḷa king, is said to have established a temple wherever he set up a colony of his subjects. In a long description of the city of Madurai, the poet mentions temples of different faiths. Every evening worship was offered to the shining gods with the offering (*bali*) of fragrant food to the accompaniment of music; the gods were headed by the great God who created the (five) elements (water, earth, fire, air and ether—*ākāsa*) and who bore the battle axe and the sword as his emblems; the crucial expression *malu-val-nediyon* though generally interpreted as meaning Śiva may well apply to Viṣṇu also, and at least in later parlence *neḍiyōn* (the tall one) was exclusively applied to Viṣṇu. Then there was the Buddhist shrine visited by young women carrying their tender children together with flowers and incense to worship and pray for their well being. There was also the Brahmin temple which rose like a hillock at which were happily settled kindly virtuous men distinguished for their clear recital of the *Vēdas* and qualified to attain heaven in due time as a reward for their pure living. Lastly there was the Jain temple which shone like a group of several hillocks, surrounded by wonderful beds of fragrant flowers, whose painted walls looked like being made of copper — a remarkably cool temple into which crowded laymen (*Śavakar* i.e., *Śrāvakas*) who came to worship with full - blown flowers and incense, and wise ascetics ascetics who knew the past, present and future, and all that is in heaven and on earth, and were ready to impart their knowledge to the world.

We find reference to periodical festivals in temples lasting for many days and the special ritual performed on specified days during the festival. We hear of the search for stone of proper quality for carving the image of a deity, which means that anthropomorphic figures of gods had become common. But beyond the vebhal descriptions of contemporary poets, we have no other means of ascertaining the appearance of the temples or the deities enshrined in them.

Poygai, one of the earliest alvars, gives a valuable hint of the methods of worship prevalent in his day; he says that the devotees praised Viṣṇu, each in his own way, saying this and this (form of Viṣṇu) is my Lord; and among the forms (*mūrti*) which they painted on a wall or leaned against it, that which measured the universe (in its strides i.e., *Tṛvikrama*) stood first. An old poem (No. 167) included in the anthology known as *Ahanānūru* (the *Ahaṁ* 400) refers casually to the ruins of a temple; its brick walls and wooden beams had crashed down, and the god beautifully painted on the walls had long deserted it —which is a striking confirmation of Poygai's reference to the painting on a wall of the deity to be worshiped. Another poem (No. 369) in the same collection mentions a beautiful wooden image of the deity painted in bright colours and fixed on the wall (of the temple). From these data, literary and archaeological, we can surely draw the conclusions that early temples were built of perishable material, that the deities were either painted on walls or carved in wood and leaned against or fixed in a wall in the shrine for worship, and that the devotees (*bhaktas*) were free to choose the particular form of a god that appealed to them the most and make that the centre of their devotion (*bhakti*).[3]

There is a notable difference in the iconography of the Pallava temples so far mentioned and that of the contemporary Pāṇḍya temples farther south which are also rock-cut. Gaṇēśa in his Valampuri form (i.e., with his trunk bent towards his proper right) is invariably found in the latter while he is unknown in the Pallava cave temples and monoliths. Into the relatively late temples of the Pallava country, he is generally regarded as an importation from the Cāḷukya capital, Bādāmī (Vātāpi). The pāṇḍyas and Cāḷukyas were often allied together in war against the Pallavas, and it seems probable that this political alliance led to the adoption of Gaṇēśa worship in the Pāṇḍyan country somewhat earlier than in Pallava dominions. Likewise, the *Sapta-mātṛkās* (seven mothers), who were particularly worshipped by the Cāḷukyas, are also frequently found in the Pāṇḍyan cave temples. They are first found in the Pallava country in the celebrated Kailāsanātha temples at Kāñcīpuram built by Rājasiṁha (eighth century).

By an evolution, of which the stages can no longer be traced in detail, there came into existance a considerable body of religious opinion and practice which sought to outgrow the acerbities of sectarian animosity within the Hindū fold and establish harmony among the various groups, a development that belongs more to the sphere of popular practical religion of daily life than the higher speculative side of it. The new practice inaugurated by some unknown genius consisted in the regular daily worship of five gods, viz., Śiva, Viṣṇu, Dēvī, Sūrya and Gaṇēśa in what is called *Pañcāyatana pūjā* i.e., five-shrine worship. This worship is done at home with the aid of symbols[4] representing the deities and those who practise it are known as *Smārtas* or traditionalists. It must be noted also that five gods are representative of the whole pantheon and are by no means the exclusive objects of devotion of the *Smārtas*. Note that of the four male gods, two are Śiva and two Vaiṣṇava, while the Devī (goddess) is common to both as mythology makes her the wife of Śiva and the sister of

Viṣṇu. In south India, the term *Smārta* implies not only the worship of the five gods, but allegiance to Śaṅkara's *Vēdānta* as well; whereas in north India the *Smārta* is free in philosophy. In the domestic worship *(pūjā)* of the five gods, the image or symbol of the god whom the worshipper prefers, his *iṣṭadēvatā,* is placed in the centre, and the other four are so set as to form a square around central figure.

Despite this move towards sectarian harmony and some others to be noticed presently, the sectarian outlook did not altogether fade out. It is not possible or necessary to describe the numerous sects and the differences among them. The general situation may, however, be illustrated by a brief reference to the differentiation of the two main subsects of the *Śrī Vaiṣṇavas,* as the devotees of Viṣ ṇu came to describe themselves after the time of Rāmānuja (1050-1137 A.D.), if not from the time of Nāthamuni (c. 1000). 'After Rāmānuja's death,'says a modern *Śrīvaiṣṇava* scholar, 'differences arose in interpretations, and this led to differences were that only in philosophical explanations, but as time rolled on the differences became larger and larger in number and at last when Piḷḷai Lōkācārya (end of 13th century) and Vēdānta Dēśika (c. 1380) appeared, the *Śrī Vaiṣṇavas* become sharply divided into two sections, Tengalais (southern school) and Vaḍagalais (northern school), the former recognizing Pillai Lokācārya and the latter Vēdānta Dēśika as their leader;' Both schools recognize the validity or *Saṁskṛta* and Tamil scripture; but the southern uses Tamil and the Nālāyira Prabandham in that language much more than the northern. From the early fifteenth century, Maṇavāḷa Mahāmuni (1370-1443), called Ramya Jamatrmuni in *Saṁskṛta*, became the special *Ācārya* of the Tengalais after Rāmānuja, just as Vēdānta Dēśika was for the Vaḍagalai, and the two subsects honoured each its own separate succession of *Ācāryas* in general. Other notable differences between them were : for the northern school Lakṣmī, the female consort (*Śakti*) of Viṣṇu is in every way equal to him and shares all his *Vibhūtis* (powers), and cooperated with him in the protection of the universe; but according to the southern school, Śrī or Lakśmī is definitely inferior to *Nārāyaṇa*, in fact just one of the created lives (*jīvakōṭis*) with no pretence whatever to the divine powers (*vibhūtis*). While both schools agree that surrender to God *(prapatti)* is the means to salvation, they differ on the place of individual effort in the process.

In Śaivism, by the side of the pure *bhakti* represented by three saintly authors of the *Dēvāram* and by Māṇikkavāśagar, there existed other types of worshippers of Śiva, gruesome and repellant to modern taste. Among such groups must be counted the *Paśupatas* (adorers of *Paśupati*), *Kapālikas* (skull-bearers), *Kālamukhas* (black-faces), and others whose presence in large numbers at different centres like Kāñcīpuram is evidenced by inscruptions and literature from the seventh century onward: they claim to have been established either by *Paśupati* or the more tangible historical figure of Lakulisa (first century A.D.). In the Deccan, a copper plate charter of the time of Pulakeśin II (A.D. 610) records the grant of a village in the Nasik district for the worship of the Kāpāleśvara, i.e., the Lord of (the weavers of garlands of) skulls, and for the maintenance of the *Mahāvratin*, 'observer of the great vow', designated the *Kapālikas* or *Kālamukhas*; 'The greatness of their vow', says Bhandarkar, 'consists in its extraodinary nature; such as eating food placed in a human skull, besmearing the body with ashes of human carcasses and other which are attributed to the Kālamukhas Rāmānuja'.

Among the more benign develepents in the fold of Śaivism, two deserve particular attention —viz., the growth of Vīra-Śaivism (stalwart Śaivism) or Liṅgāyatism[6] and of the very similar *Ārādhya* Śaivism in the Telugu country. The Vīra Śaiva sect was founded on the borders of the Karnataka and Maharashtra country in the twelfth century, and spread rapidly in the south in the Kannada area. The sectarians claim a'hoary antiquity for their creed, but historically it is not traceable farther back than about 1160 A.D. when Basava, the prime minister of Bijjala, the Kalacuri king of Kalyāṇī, gave his powerful support to the new creed by Ekāntadda (exclusively devoted) Ramayya of Ablur, whose career is recorded in detail in a contemporary inscriptions. Tradition traces the foundation of the act to five ascetics of hoary antiquity who sprang from the five heads of Śiva and founded the five original monasteries (*maṭhas*) of the faith at Kēdārnāthā in the Himalayas, at Śrīsāila (Kurnool district), Balīhalli (West Mysore), Ujjini (Bellary boundary of Mysore) and Benares, and Basava was only the reviver of this ancient faith.

The worship of the goddess Durgā and her varied manifestations gave rise to a number of sects of which a special mention is necessary. Those sects which adore the female principal have their roots both in the pre-historic tradition of the Mother Goddess and also in the principle of the Great Tradition, which sees in the female *Śakti* the active generative, dynamic impulse in the manifestation of the Absolute in the universe. The Mahābhārata celebrates Durgā, the slayer of the Buffalodemon *(mahiṣ āsura-mardinī)*, as a virgin goddess, who dwells in the Vindhya mountains, delights in wine, flesh and animal sacrifice, is the sister of Kṛṣṇa and like him, dark in colour, and wears a crest of peacock feathers. Elsewhere in the epic, she is no longer regarded as a virgin, but definitely identified with Umā, the wife of Śiva, and is also identified with the *Vedas*, *Vedānta* and many other things. She is also regarded as the *Brahman* of the *Upaniṣads*, the one Reality set far above all other divinities. Here we see clearly the result of syncretism of many elements including a virgin goddess worshipped by the wild tribes of the Vindhayas, parts of the Kṛṣṇa myth, and ideas from the mythology and philosophy of the *Vedas* and *Upaniṣads*. Many indeed are the forms in which the goddess (Dēvī) is worshipped in different parts of the country; they vary according to the groups of worshippers and occasions of worship, and we cannot stop to review any of them in detail. Some forms peculiar to the south may, however, be briefly mentioned. The village deities, *grāma devātas*, who have already been mentioned as being worshipped with the sacrifice of animals—goats, cocks and sometimes buffaloes, and as belonging to the Little Tradition, are all regarded generally as manifestations of the goddess. Then there is the tradition regarding the Mothers, whose number and names vary with the context. The early Cālukyas of Bādāmī (sixth-seventh century A.D.) described themselves as descendants of Hāritī, natured by the Seven Mothers — *Hārīti putrāṇāṁ sapta mātṛbhirabhivardhitānāṁ*. In the *Bṛhatsaṁhitā* of Varāhamihira, we find the iconographic rule that Mothers are to be made with cognisances of the gods corresponding to their names — Indrāṇī for instance, being represented with the elephant Airāvata, Vaiṣṇavī with the discus (*cakra*) and the conch (*śaṇkha*) and so on. The Mothers indeed form an indefinite group (*gaṇa*), an assemblage of the *Śaktis* (female counterparts) of every male divinity, of whom seven were chosen as most representative by a widely accepted tradition. These are often carved together in relief on a single rectungular stone slab and are found flanked by Vīrabhadra and Gaṇēśa on either side. The Mātṛkā slabs are common in South Indian temples. One of the earliest and finest of these is found in the Kailāsa temple at Kāñcīpuram.

Sometimes, the male deities are conceived as inseparably associated with their *śaktis* and the two are worshipped together in specially prepared icons like those of Lakṣmī-Nārāyaṇa, Lakṣmi-Nṛsiṁha, Rādha-Kṛṣṇa, Ardhanārīśvara (the hermaphrodite form of Śiva), of which we get an early example in the *Dharmarāja Rathā* at Māmallapuram (seventh-eighth century A.D.), and so on. These composite images and the combined worship offered to them may also be regarded as indicating an effort to bring closer together *śāktism* (worship of female principal) and the more ordinary form of worship of male deities. Another remarkable attempt at transcending the sectarian outlook and ensuring religious harmony resulted in the concept of HariHara or Śaṅkara Nārāyaṇa, and the cult images of this creed consist of composite forms of the deity in which one half of the body is figured as Śiva i.e., bearing the marks of Śiva like matted hair with Gaṅgā in it, the antelope, the tiger skin for robe and so on, the other half being Vaiṣṇava with the jewelled crown *(kirīṭa)* on the head, the conch, the discus, the Śāarṅga bow, or the mace in different hands. This is approchement between the forms of Śiva and Viṣṇu calculated to proclaim that all divinities are just different manifestations of the Supreme to suit the different contexts, seems to have come about very early in the Christian era; Harihara images are very common in the *Hindū* colonies of South-East Asia where they are met with perhaps in larger numbers than even in India.

E. DEVELOPMENT OF SAIVISM

In south India, Śaivism became a great rival of both Jainism and Buddhism. As the fortunes of a faith depended largely on the persuasion of the ruler, the exponents of different creeds vied with one another in their efforts to convert the ruler to their faith. Thus Mahendravarman I (c. 600-630), the Pallava king, was a Jain to start with, and it is said that as Jain he persecuted the follwers of other faiths. But when he came under the influence of saint Appar and adopted Saivism, he seems to have viewed with disfavour the Jain doctrine, as a consequence of which its leading exponents fell from grace. In a Saṁskṛta burlesque called *Mattavilāsa-prahsana*, which is ascribed to Mahēndra, Buddhist monks are caricatured and mention is made of Śaiva sects like the Kāpālika and the Pāśupata. After Mahēndra become a convert of Śaivism, Kāñci become a stronghold of this faith, and he caused great temples to be built all over his kingdom, and the images of Śiva as well as of the other deities of the Trinity were installed therein. His successors continued the work in connection with the renaissance of Śaivism.

The great upsurge in favour of Śaivism was mainly due to the enormous devotional poetry that flowed from the lips of the leading Śaiva saints who lived in this age. Many of the sixty-three Nāyanmars or Āḍiyārs (canonical saints of Śaivism) flourished during this period. The most famous among them and their literary works have been discussed above. We shall give here a few further details regarding these saints, and indicate briefly the contribution they made to the progress of Śaivism in south India.

Tirumūlar's *Tirumandiram* (or-*mantiram*) is a highly abstruse work expounding the Śiva doctrine in the light of the author's own mystic experience. The purpose of Tirumūlar's work would seem to have been to reconcile the *Āgamas* with the *Vēdas*. For he says, "The *Āgama*, as much as the *Veda*, is truly the word of God; one is general and the other is special; though some hold these words of the Lord, the two *antas*, to be different. Tirumūlar uses the term *Vedānta-siddhānta* several times to mean that the end of both the *Veda* and Śaiva doctrine is the same. In one place he declares: "Becoming Śiva is the *Vedānta-siddhānta*" The remaining four (*antas*, viz. *Nādānta*, *Bōdhānta*, *Yōgānta* and *Kālānta*) are vain (teachings). If Sadāśiva that becomes Śiva attains oneness, the *Vedānta*-knowledge verily becomes *Siddhānta*. Tirumūlar speaks of four forms of Śaivism: *śuddha*, *aśuddha*, *mārga*, and *Kaḍum-śuddha*. The *aśuddha* or impure variety of Śaivism is that in which there is not the *Vèdānta*-knowledge. And by contrast, *Vedānta* is *śuddha-śaiva-siddhānta*. While the former is lost largely in the externals, the latter penetrates into the core of Saivism. The *mārga Śaivas* are those who follow the *sanmārga*. Though they wear the external marks of Śaivism, they do not stop there. For them the true path is the path of knowledge. *Caryā*, *kriyā*, *Yōga*, and *jñāna* are the four stages in the *sādhana*. When the aspirant has reached the last stage, the grace of God descends upon him; and by that he is released. The descent of grace is called *Śakti-nipāta* by Tirumūlar — a conception which plays an important part in the later *Śaiva-siddhānta* doctrine. The last class of Śaivas who are termed *kaḍum-śuddha Śaivas* are those who do not stand in need of the external marks of Śaivas, and who have no outward shows. They go straight to Śiva, and ridding themselves of the bondage of desires, obtain the knowledge of Śiva. Their method is analogous to the *ṣaḍyō-mārga* of *Advaita-Vedānta*. Naturally, those who are adepts in this path must be rare. The goal, according to Tirumūlar, is becoming one with God, whom he designates as Nandin or Śiva. As helps in the attainment of this goal, he recognizes some of the current methods like *yōga* and *mantropāsanā*. But he places the *sanmārga* of the *Siddhānta* above all of them.

NĀYANMARA

The Śaiva Nāyanmars and the Vaiṣhṇava Āḷvars were simple-hearted *bhaktas* rather than philosophical or theological *paṇḍits*. The Supreme, whether approached in the first instance as Śiva or Viṣṇu was a beloved to be wooed with love and devotion, a king to be obeyed with simple reverence and affection. The Supreme revealed Himself, not to the proud ratiocinative intellect, but to the hungering soul that without His grace simply could not live! These Nāyanmars and Āḷvars, whether or not they were singers equally inspired, were all of them god-intoxicated people who transmitted their divine infatuation to millions of their contemporaries.But some of them were superlatively gifted singers as well and have left behind an imperishable legacy of devotional poetry which has rarely been equalled in quantity and quality and never surpassed during the whole course of human history.

We owe the collection and preservation of the devotional songs of the Śaiva and Vaiṣṇava saints to the indefatigable labours of two religious leaders, Naṁbi-Āṇḍar-Naṁbi and Śrī Nāthamuni. The former arranged the available Śaiva hymns into eleven *Tirumūrai*, the first seven (collectively called *Tevāram*), bringing together the hymns of Sambandar, Appar and Sundarar, the eight (called the *Tiruvācakaṁ*) being the work of Māṇikkavācakar, the ninth (called *Tiru-iśaippā*) being a miscellaenous collection, the tenth bringing together the mystic outpourings of a sixth-century Śaiva *yōgi*, Tirumūlar, and the eleventh and last *Tirumūrai* being another miscellany of poems from Nakkirar to Naṁbi-Āṇḍar-Naṁbi. Likewise, Śrī Nāthamuni arranged the extant Vaiṣṇava hymns into a colossal collection, *Nālāyira Prabandham*, a veritable treasure-house of devotional poetry. The four thousand hymns included in this collection are the work of twelve Āḷvars (of whom one is the woman mystic, Āṇḍāḷ), the major contributions being those of Tirumangai-Āḷvār, Nammāḷvār, Periyāḷvār, Tirumāliśai-Āḷvār and Śrī Āṇḍāḷ.

Tirumūlar, author of the tenth *Tirumūrai*, enunciated in his work (called *Tirumandiram*) the Śaiva *Siddhānta* doctrine of *Pati-Paśu-Pāśaṁ*. Tirumūlar believed that the spirit no less than matter must be accepted as real, for it is impossible to conceive of one quite independently of the other. Likewise, Love and Śivam are not different categories of experience; Love culminates into Śivam and rests in that beatific condition.

Tirumandiram is made up of 3,000 *mantras* is held in great veneration by the Tamil śaivas.

About a century later, Māṇikkavācakar and the other three great Śaiva Samayācāryas — appear, Sambandar and Sundara — flourished in the Tamil country and sounded a clarion call, a call to self-knowledge, a call to implicit self-surrender at the feet of the Supreme. It is now generally agreed that Appar and Sambandar were contemporaries, and that Sundarar lived two or three decades after Appar's death in A.D. 681. It is, however , a debatable point whether Māṇikkavācakar preceded or came after the three *Tevāram* singers. The discussions on this point are seemingly endless, but to the present writer it appears probable that Māṇikkavācakar was also Appar's contemporary. Appar (66-681); and Sundarar, who (644-660); Māṇikkavācakar (660-692); and Sundarar, who must have lived for 18 years any time between 710 and 735.

Appar's contribution to *Tevāram* consists of 313 hymns. Their tone and texture, their content and images, are condition by two facts concerning Appar's life. Of the four great Nāyanmars, only Appar lived to a ripe old age, living longer than the other three put together. His longevity helped him, as it helped Sophocles, to see life steadily and to see it whole.

"Sambandar was a marvellous boy who died in his prime." He is reputed to have composed 10,000 hymns in his all-too-brief life of but sixteen summers, though only 384 of these are now known to us. The artless grace and mellifluous sweetness of Sambandar's hymns have been universally praised.

This great saint's life is narrated both in the *Tiruviḷaiyāḍal* and the *Vaḍavūrār* Purāṇms. Like Sambandar, Māṇikkavācakar too was born of Brahmin parents. Later, Māṇikkavācakar become the prime minister of a Pāṇḍyan king, but soon lost his confidence. Realization came to him in due course, and thenceforth he dedicated himself to the life Divine. The collection of hymns known as Tiruvācakam is Māṇikkavācakar's spiritual autobiography, and it takes us as it were to the very laboratory of mysticism.

Sambandar's artless and moving strains, Sundarar's haunting lullabies of love, Appar's home-spun similes and images bespeaking ripe wisdom and experience, all these fuse into a unity, dazzling like the midday sun and profound as night, in the fifty-one songs that constitute *Tiruvācakam*; and Māṇikkavācakar is indeed, in his profound humility and all-embracing humanity, among the most infallible of our ambassadors of the Absolute.

Sundarar — or Sundaramūrti Nāyanār — was the last of the four great Śaiva Samayācāryas. During his incredibly short life of only eighteen years, Sundarar crowned a career of service in the cause of the Divine which is astounding. Of the tens of thousands of songs atributed to him, hardly one hundred have been preserved. Inmbued with singular beauty and glow of colour, Sundarar's hymns are on every devot Tamil *bhakta's* lips to this day, and are sung by musicians in temples and *muṭhas*.

F. DEVELOPMENT OF VAIṢṆAVISM

Mention has already been made of the adoration to Vasudeva in the China (Kṛṣṇa district) inscription which belongs to the close of the second century A.D., and of a *Nārāyaṇa* temple in Guntur district, as well as the name of Pallava Viṣṇu-gōpa in the records of the fourth century. In the inscriptions of the Gupta age, there are references to temples or flag-staffs of the god Viṣṇu-Nārāyaṇa-Vāsudeva throughout the length and breadth of India, in Nepal and the upper regions of the Beas in the north, in Bengal in the east, in Kathiawar in the west and the trans-Kṛṣṇa region in the south where some of the early Pallava and early Gāṅga rulers were devout *Bhāgavatas*. Viṣṇu worship was also prevalent in the early Kadaṁba kingdom; but the most popular religion there appears to have been Jainism. Some of the early Kadaṁba kings, who call themselves *parama-brahmanya*, may have been Vaiṣṇavas. Several southern rulers, who claim to have been *Kaliyugadōṣavasanna, dharm—ōddhāraṇanitya sannaddha*, possibly attempted to suppress heretical creeds such as Buddhism and Jainism, to revive the Brāhmaṇical religion and also possibly to represent themselves, like king Samudragupta of the north, as incarnations of Viṣṇu, emulating the god's doings in the Varāha form. Another indication of the influence of Vaiṣṇavite Brāhmaṇism in the far south is the importance attached in some Pallava and Kadamba records to the *gō-brāhmaṇa* (the cow and the *Brāhmaṇa*) exactly as in the Vaiṣṇava inscriptions from Iran. In the later part of the *Mahābhārata*, Viṣṇu is represented as the benefactor of the cow and the *Brāhmaṇa* (cf. *gō-brāhmana-hita*). This points not only to the association of the *Brāhmaṇas* with Viṣṇu worship, but also to the important position to which they rose in social estimation in the period in question.

The association of the name of the Pāṇḍya capital Madurā, which is the same as Mathurā, the home of the early *Bhāgavata* sect, may have something to do with the Tamil country soon becoming the greatest stronghold of the *Bhāgavata* religion and giving birth to the Āḷvars and their celebrated songs in Tamil on *Bhakti* and Kṛṣṇa worship. The worship of Kṛṣṇa and Baladeva in the Tamil land about the age of the Guptas is attested to by Tamil literature. The *Śīlappadikāram* refers to temples of the two gods at Madurā, *Kāviripaṭṭiṇam* describes them as the dark-complexioned god bearing the wheel and the white-complexioned god with theflag of the palmyra.

The best evidence of the influence of Vaishnavism in the for south, specially in the Tamil country, is furnished by the devotional songs of the Alvars, of whom a short account has been given above. They sang in praise of Nārāyaṇa and the Kṛṣṇa, Rāma and Vāmana *avatāras*. They were also familiar with Kṛṣṇa's dalliance with the *gopīs* (cowherd maidens). One of them, a lady, regarded herself as a *gopī* and approached the God, her beloved, in that spirit. They revered the *Vaidic* literature and knew the principal *Purāṇas*, but inculcated the recitation of God's name, meditation on his different forms, and their worship at the temples such as those at Śrīraṅgam, Tirupati and Aḷagarkōil. It is apparently because of the Āḷvars and their successors, the Vaiṣṇava ācāryas, that the *Bhāgavata Purāṇa* speaks of the existence of large numbers of the worshippers of Vāsudeva-Nārāyaṇa in the *Draviḍa* country in the Kali-age when they were rare elsewhere in India.

ĀḶVARS

The word '*āḷvar*' has been explained as 'one in deep wisdom'; and the '*āḷvars*' are thus wise seers who exercise a spiritual sovereignty over the hearts of men. Tradition arranges the Āḷvars into three group in the following order:

(1) Ancient :	Poykai Āḷvar	... 4203 B.C.
	Bhūtattar	... 4203 B.C.
	Peyāḷvar	... 4203 B.C.
	Tirumāliśai Āḷvar	... 4203 B.C.
(2) Middle :	Nammāḷvar	... 3102 B.C.
	Madhurakavi Āḷvar	... 3102 B.C.
	Kulaśekhara Āḷvar	... 3075 B.C.
	Periāḷvar	...3056 B.C.
	Āṇḍaḷ	... 3005 B.C.
(3) Last :	Tondaraḍippōḍi Āḷvar	... 2814 B.C.
	Tiruppan Āḷvar	... 2760 B.C.
	Tirumaṅgai Āḷvar	... 2706 B.C.

As the traditional dates of these Āḷvars take us to anything from five to six thousand years backwards, these seemingly precise dates are of no use whatsoever as historical data.

The Āḷvars hailed from different parts of the Tamil country. The Pallava country contributed the first four Āḷvars enumerated above, and Cōḷa deśa the last three; the Cera country contributed Kulaśekhara; and Pāṇḍya Nadu contributed the rest, notably Nammāḷvar, the greatest of them all, and Aṇdal, one of the supreme women mystics of the world. From this distribution it is sometimes assumed that the Vaiṣṇava movement began first in the Pallava country in the north and then passed on to the Cōḷa country, and finally gravitated to the south, culminating in the Tinnevelly (Tirunelveli) district, the place of the great Nammāḷvar's nativity. It is also worthy of note that the twelve Āḷvars, even like the sixty-three Nāyanars, are a cosmopolitan group, being gathered from all castes and various strata of society, their one common characteristic being their fellowship in the love of God. Nammāḷvar, like Appar, was a Veḷḷāla by caste; Tirumaṅgai came from a *kaḷḷa* (robber) family; Kulaśekhara was a princely ascetic; Periāḷvar was a Brahmin. All this illustrates the noble catholicity of the Tamil of a bygone age. The four thousand stanzas that make up the *Nālāyira Prabandham* are divided into four more or less equal parts. The first thousand stanzas include the work of Periāḷvar, Āṇḍāḷ, Kulaśekhara, Tirumālisai, Tondaraḍipooḍi, Tiruppaṇ, and Madhurakavi; this part is called *Tirumoḷi*. The second part, called *Peria Tirumoḷi*, is the work exclusively of Tirumaṅgai; the third part, called *Iyalpā*, includes the work of the first three Āḷvars, and the rest of the third part is made up of Tirumāliśai's Nammāḷvar's and Tirumaṅgai's contributions; the last part, *Tiruvāymoḷi*, is exclusively the work of Nammāḷvar. These four thousand hymns are recited in temples by Tamil Vaiṇṣavas to this day.

The first three Āḷvārs, Poykai, Bhūtattār and Peyāḷvar have contributed one hundred stanzas each in *venba* metre in praise of Tirumāla. The poems are richly embroidered by references to Viṣṇu's sports in His various *avatāras*; but the general keynote of the poems is love, an upsurge of mystical longing for the Lord. The traditional story is that Poykai, Bhūtattār and Peyāḷvar accidentally took shelter in the same place in pitch darkness.

Of the five Āḷvars in the second group, Nammāḷvar and Madhurakavi may be taken together. Nammāḷvar was a mystic in excelsis, one of the greatest of god-intoxicated men. Madhurakavi, the Brahmin scholar and saint, sought out Nammāḷvar and, as it were, nursed that great mystic but with the warmth of his devotion, till, petal by petal, it blossomed to its full amplitude and dedicated its unearthly beauty to God or gods. Nammāḷvar sang of God because the urge to trumpet His praises was in him an elemental irresistible force; and Madhurakavi took down the verses as they came, and preserved them for posterity. The sweetness, intuitive depth, and kindling imagery of Nammāḷvar's hymns have been praised, but cannot be praised too highly.

Nammāḷvar's contribution to the *Nālāyira Prabandham* consist of the whole of the fourth part, called *Tiruvāymoḷi*, and *Tiruviruttam*, *Tiruvāśiriyam* and *Periyatiruvantadi*, which are included in the third part. *Tiruvāymoḷi* is subdivided into ten parts, and each part contains ten poems; this century of poems taking up 1102 stanzas. Nammāḷvar's poetry is encyclopaedic in its mystic range and covers the entire gamut of striving, half-lights and false trails, the nights of darkness, the burst of morning sunshine, the splendour of beatitude and the ecstasy undying. The *jīva* seeks Him and would be with Him, because He has already chosen and is with His devotee. The *jīva* sometimes is compared to a love-sick maiden hungering and pining for the divine nectar of her Lord's love. The symbolism of love is intricate and subtly elaborate, and the whole of *Tiruviruttam* is cast in the form of such a symbolic love poem. *Tiruviruttam* indeed is one of the incandescent peaks of mystic poetry and its century of stanzas illustrate poetically every unblemished shade of erotic symbolism.

Madhurakavi was the born disciple, his whole life being dedicated to Nammāḷvar; his short hymn in praise of his guru is sung by all Vaiṣṇava devotees.

Periyāḷvar (known also as Viṣṇu-Cittar and Bhaṭṭapirān) was a Brahmin who, according to tradition, found the child Āṇḍāḷ at the foot of a tree while digging in his garden and, taking her home, brought her up with more than a fatherly affection. Periyāḷvar's most famous songs is *Tiruppalāṇḍu*, which he composed when he was vouchsafed the beatific vision of the Lord:

Periyāḷvar's daughter, Āṇḍāḷ or Kōdai, from the outset thirsted for the Divine, and poured forth her divine love into some of the finest poetry in the language. She saw herself as one of Kṛṣṇa's *gopīs*, sought Him with singular fervour and determination, and achieved union with Him at last at Śrīraṅgam. Of her two works, *Nācchiyar Tirumoḷi* and *Tiruppāvai*, the latter is rightly more famous.

Kulaśekhara, the remaining member of the second group of Āḷvars, was a king of Travancore whose God-hunger made him more and more unwordly, till at last he renounced the throne and wholeheartedly consecrated himself to the service of the Divine. *Perumal Tirumoḷi*, his contribution to the 'Four Thousand', consists of 103 stanzas.

The discussion so far has concentrated on the stages of development of Various religions which had their firm footing in the firmament of protecting the cultural and spritual area of south Indian tradition. It is needless to say that ofter the onslaught of Jainism and Buddhism into the religious output of the south Indian people, the revival of Hinduism became possible and the re-establishment of the respective tenets of Hinduism was propogated by the Śaivaite saints, followed by the Vaiṣṇavaite sages.

It is under this religious background that the temple activities became more important and prominent in the daily life of the people of south India.

The role of temples in the religious and spiritual upliftment of the people became imminent and inevitable. The styles, structure, rituals, architecture, the *tantras*, the various *śāstras* and the *mantras* were strictly followed, while a temple was concentrated or the presiding deity was manifested, according to the rules laid down in the scrīptures, *agamas*, *upanishads*, *puranas* and other holy tentets of the *vaidic* traditions of south India. This strict adherence to the traditions made each and every temple of south India a seat of importance. The Hinduism as a whole had complexities and the different cults and sects emerged into various religions focussed on different manifestations of gods and goddesses like Śaivism, Vaiṣṇavism, Śāktism, Gāṇāpatyam, Mother Goddess, etc.

REFERENCES

1. A short work on the erotics of secret love (*kalavu*) in the form of about sixty *sūtras* ascribed to god Śiva (Iraiyanār) himself. The commentary on this work is ascribed to Nakkirar, which is perhaps not earlier than the eighth or ninth century A.D. is the *locus classicus* of the incredible tradition relating to the three Saṅgamas.
2. The Tamil lexicon defines Kāvaḍi as a decorated pile of wood with an arch over it, carried on shoulders with offerings mostly for Muruga's temple, commonly with some parade.
3. *Puranānūru*, No 335.
4. *Indian Archaeology*, 1958-59, p, 8. The inscription, however, is not quite clear. The operative passage has been read differently and interpreted to mean that the image was painted with the best ochre; but this seems a less plausible interpretation of an admittedly difficult phrase. The inscription opens with salutation to Nārāyaṇa described as *Bhagavān*, *deva*, *Parama-deva* (supreme god) and *Purāṇa puruṣa*.
5. See Farquhar, *Outline*, p. 293, n. 2.
6. Vaiṣṇavism etc., p. 128.
7. So called because each votary carried a *liṅgam* on his body, usually encased in a small container suspended from the neck. It is known as the *Jaṅgama liṅga*, mobile *liṅga*.
8. *Origin and Early History of Śaivism in South India*, p. 462.

II

HISTORY OF TEMPLES IN SOUTH INDIA

INTRODUCTION

The role of temples in the cultural transformation of a society and a country became very prominent when Hinduism was re-established between the 7th and 10th centuries A.D. On account of the organized Hinduism, the temples, priests, festivals, *vṛtās*, and the order of *Saṁnyāsis* became a matter of custom. Almost every village of any importance had at least one temple of higher Hinduism. Śrīkoyil, as it is called, was situated in the middle of surrounding streets or in some other prominent place besides the shrines of village dieties generally located outside the village. For the understanding of the temple, we have the surviving monuments which were built according to the manuals of *Śilpa Śāstras*. The *Āgamas* and *Purāṇās* also have much to say on the temple architecture and iconography. The Hindū temple architecture found its maturest expression, commencing form the Cola period through several centuries.

Hinduism is still a live force and there is no sign of its hold on the minds of the bulk of the population weakening in anyway. With the result famous shrines like Chidambaram, Tirupati, Śrīraṅgam, Rāmeśwaram Thanjavur, Ēttumanur, Guruvāyur, Tiruvārur, Kāñcīpuram, etc. continued to attack large number of poeple as pilgrim devotees.

The discussionsed in this chapter are centred around some select temples of importance and some lesser known temples. The temples like Cidaṁbaram, Madurai, Rāmeśwaram, Kāñcīpuram, Śrīraṅgam, Thanjavur have ample materials dealing on the *sthalapurāṇas*, architecture, and iconography abundantly. Whereas information on temples like Swāmīmalai, Tiruvaiyaru, Haripad, Ēṭṭumanur, Tiruvotriyur, Paṭṭīśwaram are not much available.

A total number of 413 important temples have been identified from the southern states. Still, there are innumerable unidentified temples which could not be documented due to lack of information. The researcher has visited more than 200 temples during the course of her research tour.

1. Cidaṁbaram

In modern parlance, the institution of '*rahasya*' in the Naṭrāja temple is refered to in a lighter vein to mean that there is acutally nothing secret about it. However, an analysis of historical and cultural background indicates a rather revealing situation.

At the outset it must be recalled that one of the alternative names for the *Pratyabhijña* system is *rahasya sampradāya* and that this was a designation that had come into vogue in Kashmir itself. Karika calls the teaching 'secret'. The same author closes his *Śivasūtravimarṣiṇī* with the words, 'Good people in order to shake off *saṁsāra* should enjoy this *Śivasūtravimarṣiṇī* which is filled with nectar oozing from the explanation of the Secrets of Śiva'. Again the author advises : 'Carefully think over the *Śivasūtra* full of secrets'.

Not only for the practice of *yoga* but also for attaining the final *samādhi*, a cave or some other isolated place unseen by others was necessary, according to the *Pratyabhijña* precepts, as in many other cults that prescribe *yogic* practices. Such legends are not wanting in reference to the *ṭillā* at Cidambaram. Nanda, 'Maṇikkavācaka', and even the historically known Appayya Dīkṣita are said to have entered the *cit-aṁbaram* never to return. There is also a hearsay that 'Tirumular' entered into the final *samādhi* here. The basis of such legends could obviously be that there was a 'secret' chamber with the *ṭillā* where *yogis* entered into eternal *samādhi*.

The empty space, now walled off, behind the present *Naṭarāja-sthāna* and leading into the adjacent chamber should have served as the *samādhi-sthāna* for those who practised *yōga* discipline. The main entrance into *ṭillā* exposed to the public view must have remained open until comparatively recent times. It is difficult to assess when exactly the entrance was walled off and the present locus of the icon of Naṭārāja instituted. It is important to recall here that the '*rahasya*' panel that lies adjacent to the *Naṭrājapīṭha* is considered to be coordinate in importance and significance to the image of *Naīṭ rāja* itself; that these two are inseparable is suggested by the use of the term *praṇava-pīṭha* to the common platform on which they stand. It is said that "*Naṭrāja* represents the *sarūpa* while the '*rahasya*' is *arūpa* and the *sphaṭika-liṅga* (*Candramaulīśvara*) is *rūpārūpa* aspects of Śiva' and are respectively refered to as '*sakalasvarūpa*, *niṣkalasvarūpa* and *sakala-niṣkalasvarūpa*'.

There is no mention of '*rahasya*' in older literature either on *Naṭrāja* or on Cidambaram. However, there appears to have been an unmistakable association of a yogic type of *sādhanā* known by the name *dahara-vidyā* or *daharopāsanā* with the Naṭrāja cult. 'Under this method, God is meditated upon by the devotee in the ethereal space situated in the middle of his 'heart' (*dahara*).' 'By the word 'heart' is not meant the physiological organ, but the centre of the body imagined as a hollow and filled with *ākāśa*. *Ākāśa* is sound conceived not as sensation within the brain, but as an objective entity. Such an *ākāśa* fills the inside of the body. In its centre, which is the heart (the '*buddhi guhā*', 'there is a dot of light', *Śivasūtravimarṣiṇī*, c see commentary on the *sūtra*.' *Vidyā Śarīra-satta mantra-rahasyam*"). One of the methods of *daharopāsanā* is to meditate on Lord of '*pañcakṛtya* in the lotus-shaped heart of the *Virāṭpuruṣa* (*Puṇḍarīka*). The plan of the Naṭrāja temple is compared to the body of the *Virāṭpuruṣa*, the *cit-sabha* being His heart, and *mahāmāya* His middle part facing the south, etc. (*Tilvavanamahātmyam*).

With the initial placement of the *ānanda tāṇḍava* icon in the golden-roofed *ṭillā* at Perumbarrappuliyur, all these three units — the icon, the *ṭillā*, and the town (Perumbarrappuliyur) — began to attract Śaivite devotees as at a centre of pilgrimage. To them, the Naṭrāja institution appeared simply as a temple where there was a diety of worship; they were prone to expect here also the same type of ritualistic modes as they were accustomed to witness in order contemporary Śiva temples. The rulers were also quick to realize the situation and Kulottuṅga I initiated the construction of accessory structures to the *ṭillā*, thereby endeavouring to super- impose the status of a temple over the monastic institution.

The followers of the Naṭarāja cult were not averse to the public desire. They could not, however, be accepted into the type of ritualistic worship that was curent in contemporary temples because of the essentially different *āgamas* which they followed. At the same time, they could not ignore the popularity of the existing practices in other temples. Therefore, it became necessary for them to evolve new formulae for public worship that would retain some of their own traditional elements, at the same time incorporating some of the current practices.

Legends

The Koilpurāṇam, which is presumed to be the earliest of the *sthalapurāṇas* of the Naṭrāja temple, devotes one full canto to narrate the episode of Simhavarman. He was the first of the three sons of Gauḍeśa-manu, the other two being Vedavarman and Sumativarman. As he was suffering from some bodily complaint (*kurram*) and as such could not continue on the throne, he handed it over to his two younger brothers and started on a pilgrimage. After visiting the Śiva temples at Benares, Bhīmeśvaram, Śrīśailam, Kāḷahastī and Kāñcī, he came down to Cidaṁbaram. There he was blessed by *Vyāghrapāda*, bathed in the Śivagaṅgā tank and mirculously got rid of his ailment; and his body acquired a golden hue — hence the name, Hiranyavarman. It is also started that Sage Vyaghrapāda anointed Hiranyavarman as the king of Puliyur and that this king constructed the temple of Naṭarāja.

Both *Koyilpurāṇaṁ* and *Cidaṁbaramahātmyaṁ* narrate this incident with little variations.

The *sthalapurāṇas* associate the name of the Patañjali with the dance of Naṭarāja and His institution at Cidaṁbaram. It is said that Patañjali is a reincarnation of *ādiśeṣa*. Almost all writers have offered suggestions whether he could be the Patañjali of the *Mahābhāṣya* or of the *Yōgasūtra*. To Bālasu Brahmānyam it is immaterial whether he was either of the two, but Cidaṁbaram "took pride in associating with it the name of the great scholar". Sathianathaier appears to think that the grammatical studies that are related with the Tondaimaṇḍalam from the 11th century onwards could be the "basis of the theological legend connecting Patañjali with the Naṭarāja temple at Cidaṁbaram."

There is no warrant to identify the Patañjali of Cidaṁbaram with either of the two well-known Patañjalis. It is said that the method of worship conducted in the Naṭarāja shrine follows the prescriptions laid down in a text known as "*Naṭarāja nitya pūjā sūtram*" written by Patañjali (*Kuñcitapadaṅghristavam*) and "*Pūjapātañjalam*". It is not clear whether these two are the same. There is also a set of 10 verses under the name *Naṭeśaṣṭakam* and an *Aṣṭōttara śatanāmāvaḷi*, both attributed to the authorship of Patañjali. That this Patañjali of Cidaṁbaram had attained fame in his own right is clear from his having stabilized the codes of worship for Natarāja. For these reasons it is certain that the Patañjali connected with Cidaṁbaram was quite distinct from his namesake in reference of *Mahābhāṣya* or *Yōgasūtra*.

We hear of Viśvakarma as the architect of the *cit-ambaram* in *Cidaṁbaramahātmyaṁ* (canto 15, verses 38, 39; canto 18, verses 42-50). It is interesting to note that when a dispute arose among the *dīkṣitars* on the execution of some repairs to the temple, the dissenting group strongly objected to such a move in reference to the *cit-ambaram* on the group that humans have no authority to disturb the edifices of this structure as they had been originally built "by divine agency", that "they should not be desecrated by repair, and that such desecration would materially lower the prestige of the institution for its sacred character in public estimations". In what light the court viewed this 'evidence' is not clear. To an outsider, however, adducing such a reason for preventing the repairs appears to represent an extreme degree of cussedness on the part of the dissenters. Because, there are documents to prove that the *cit-sabhā* in earlier times had been renovated and repaired occasionally. To mention one such instance, Cittambalamuni had renovated the Naṭarāja-*sthāna* and performed *kumbhābhiṣeka* during the time of the Marratha ruler of Tanjore, Sambhoji, in A.D. 1688. It should also be mentioned that the act of guilding the roof of the *cit-ambaram* by the rulers of Cōḷa and Pāṇḍya dynasties should have caused at least temporary disturbance to the architecture of the *cit-sabhā*.

There is a popular legend that in a challenge that ensued between Kāḷī and Śiva concering their respective abilities in the art of dance, the latter outwitted the former by his skill and inventiveness, and as a result of this, Kāḷī had to vacate her abode at Tillai and move away to the outskirts of Perumbarrappuliyur. In south Indian tradition Kāḷī appears as an indigenous cult-deity possessing no affiliation of Śiva. The temples dedicated to her are generally located on the outskirts of tenements. She is looked upon with fear as the diseases of men and animals are believed to be inflicted by her.

The association of Naṭarāja of Cidaṁbaram with Kāḷī remains unexplainable without an understanding of the *kṛama* texts of the Pratyabhijña school of thought. The *kṛama* doctrine conceives that liberation comes through successive stages, in order. Kalinaya is another name for the *krama* system, because this deity is conceived as the Absolute principle (*paramtattva*). She too exhibits her pentad functions — *kṣepa*, *jñāna*, *prasaṅkhyana*, *gati* and *nāda*. It may be noted that these acts are in no way different from the pentad acts of Śiva. In this system Kāḷī takes the place of the *dēvī* (consort) of Śiva. Furthermore, just as Śiva projects his dance of the pentad functions from within to the outside, so also does Kāḷī — "*svātmano bhedānāṁ kṣepaḥ*". According to Baladev Upādhyaya, such concepts of Kāḷī are elements of the *śakti-advaita* philosophy that became interwoven into the *Pratyabhijña darśana*. Abhinavagupta's verse expresses the gist of the esoteric significance of Kāḷī.

The name Tillai, which has been in use as an alternative for the modern Cidambaram, is believed to have been derived from the tillai trees that grow in the region — thus name *Tillaivanam*. In Saṁskrta, the name is spelt in a modified from, *Tilvavanam*. It is a fact that *tillai* plants grow in and around Cidambaram but they also thrive with greater luxuriance in the tidal forests and swamps along the coasts of India. Yet this plant is not known by this name in areas of Tamil country other than Cidambaram.

The *Tillai* tree is believed to be the *sthalavṛkṣa* ('Temple-tree') of the Naṭarāja temple. The association of plants with the Śiva temples and naming the *liṅga* therein after the name of that particular plant is a tradition that is met with frequently only in the Tamil country. The *Koyilpurāṇaṃ*, presumed to have been written by Umapati Śivācārya (14th century A.D.), dealing with the legends of the Naṭ arāja temple does not speak of a *sthalavṛkṣa* for the temple; nor do the other *mahātmyas* (glorificatory accounts) concering the temple. With the extension of the concept to the Naṭarāja, it was realized that the association of a tree with the temple would not only enhance the prestige but raise its status to the rank of other great temples. This appears to have been accomplished for the first time by the author of *Tilvavana-mahātmyam*. It is difficult to date this work, but it would not be wrong to assign the 18th century to it, going by its language and style.

One of the point deserves comment in this connection. The *sthalvṛkṣa* is always associated with temple, that possess a consecrated *liṅga*. Neither the image of Naṭarāja nor the sturcture in which it is housed is consecrated according the southern *āgamic* injunctions. Therefore, the present shrine cannot be considered as a temple in all its implications. If the *Tillai* tree is the *sthalavṛkṣa* of the Naṭarāja shrine, we are referring to the sole exception. If, on the other hand, the tree is deemed to be associated with the *mūlasthāna* shrine in the second *prākāra*, the epigraphic evidence is against such an understanding. Wherever the *liṅga* has taken its name after a 'forest' of a king of species, the name of the liṅga, is the e.g. *Āmravanēśvara*, *Bilvavananāthēśvara*, *Cūltavanēśvara*, *Kadalīvananātha*, *Kañcanavananātha*, etc. This nomenclatural system is in no way different from the one generally followed in case where there is no tree association to begin with. The names of the *liṅga* were chosen after the town or village in which they were consecrated, excepting in cases of temples that were erected in honour of some king or dignitary. The epigraphical records prior to the 16th century afford numerous examples of the king, e.g., Kalattisvaramudaiyar (Kāḷahasti), Vadatalai-udaiyar (Ōmampliyur), Orriyurudaiyar (Tiruvorriyūr), Pasurudaiyar (Tirupaccur), Karukavurudaiyar (Karukāvur), etc. In the case of epigraphs concerning the Naṭarāja temple, the most frequent form of the name is Tirucchirrambalamudaiyar, and never Tilvavanamudaiyar or Tillaivanamudaiyar, thereby clearly indicating that the place was never called Tillaivanaṁ in earlier times.

There are no grounds to presume the association of the *Tillai* tree, or any other plant (some *sthalapurāṇas* mention the banyan tree) for that matter, with the *mūlasthāna* shrine either. Whether in epigraphy or in literature, this shrine has always been refered to as the *mūlasthāna*, and the deity (liṅga) as Mūlasthānamudaiyar (the Lord of the mūlasthāna).

However, the word *Tillai* has been in use as referring to the Naṭarāja temple — more pointedly to the *cit-sabhā* — in Tamil literature, commencing from the first three *tēvāram* singers. Tirujñānasaṁbandar and Tirunāvukkarasar, as well Sundarar, use the term as being synonymous with *cit-ambaram*. The commonly occurring term *Tillaichcirrambalam* only means "Tillai which is Cirramblam' or 'Cirrambalam which is Tillai'. Tirunāvukkarasar's expression, '*tillaiyūr cirraṁbalattunattam*" should be taken to mean 'the dance in the hall of *cit*, which is within the *Tillai*'. Tillai is also often used singly to denote the same *cit-ambaram*.

Tirujñānasaṁbandar employs the expression *Tiruman tillai*. The *Dharmapuram Ādhīnam* edition gives the meaning as 'the big (great) *Tillai* associated with *Tirumagaḷ* (Lakṣmi)", which is somewhat ponderous. *Tiruman* is nothing but the corrupted form of the Śaṁskṛta *śrīman*, an honorific, and implies the same scope and context in Tamil as well.

Sundarar's line "*Tillainagrap poduvurratiya sirnatamum*" conveys the 'grand dance performed in the hall (situated) in the city of Tillai'. The reference to Tillai as a city may be a mere imagination of the poet. It is quite possible that the temple was surrounded by tenements during his time and the area appeared as somewhat similar to a small township. In any case, the extended usage should signify the importance that Tillai had attained. That this was so is further suggested by Tirunāvukkarasar's decade where he describes the city as containing several buildings and gardens.

The composers of epigraphic texts scupulously avoided the use of *Tillai* as referring to the Naṭ arāja temple. They designated this structure only as Tirucchirraṁbalam. It is not as if the script writers familiar to the composers of Śaivite hymns during the 10th to 13th centuries. For one thing, the epigraph was document (śāsana) more often royal and official documents — and as such the words chosen to be used required precision, proper names and unambiguity. Perumbarrappuliyūr was the officially recognized name of the city while Cirraṁbalam figured as the authorized endowment transactions are recorded. The choice of the name Cirrambalam by the document writers and of Tillai or Tillaicchirraṁbalam by the Śaiva hagiologists appears to indicate a situation which is rather peculiar. The latter group of authors also where aware of Perumbarrappuliyūr (=Puliyūr) as they refer to Tillai cirraṁbalam as having been situated in this town.

What could be the reason for the document writers to refrain themselves from employing the term *Tillai*? Could it be that the term was of exotic origin and was, therefore, kept out of official records? It has been already pointed out that the derivation of this name after the Tillai tree is both untenable and anachronic. The term cannot be derived from Tamil, Kannada, Telugu, Malayaḷam or Saṁskṛta language; nor is a clue found in the dialects of south India. The only area where a phonetically similar word appears to have had a much wider currency in the old days today is the north of the Vindhyas, and the word is *tilla* or *tila*.

The term *tilla* apparently belongs to an apābhraṁśa dialect of North India. It obviously denotes the residence of those practising *yōga*. The *Yōga-sthānas* of the *Gorakha-panthīs* (followers of the Gorakhanātha school of *yōga*) were (and are) invariably known by this term. In later parlance the term acquired the meaning of a building or structure erected on a raised platform of foundation or an elevated place itself; the general occurrence or tillas on elevated *loci* like hills or mountains, remote from human habitation, also could have contributed to its derived meaning. Many of the old tillas were built in a way enclosing a natural cave where the yōgis practised their discipline; or, when newly constructed, provision was made to set apart a chamber for the same purpose, which was not exposed to the public view. The structure of the same name at Perumbarrappuliyūr, as may be seen, falls within this scope.

Reference to the 'three-thousand' of *Tillai* occur frequently in Tamil literature of the medieval period. All modern authors equate these 'three-thousand' with the present-day priests (*dīkṣitars*) of Cidaṁbaram, who are the custodians and owners of the Naṭarāja temple. The *dīkṣitars* also, in their turn, claim their ancestry to the 'three-thousand'.

The hymns of the Nāyanmars speak of *Tillai* andanar (Tirujñānasaṁbandar; andanar piriyāda cirraṁbalam; Tirunāvukkarasar; andanartam cintaiyanai; ulakukkellām tiruvudai andanar (vāḻkinṟa tillai), etc. Similar references may be found in the other Books of the Tirumurai series.

Although the terms andanar is taken to mean brāhmaṇās in general in modern parlance, it is doubtful if this meaning holds well in all contexts, particularly in the medieval period. As will be shown later, the Tillaites were followers of the Pratyabhijña doctrine (otherwise called 'Kashmir Śaivism') and the roots of this system are found in the *āgamas* and never in the Vēdās and Upaniṣ ads. Their ritualistic modes were therefore based essentially on non-*vaidic* doctrinal texts, although in recent times the employment of *Vaidic mantrās* as a part of public worship have been part of the litany in the Naṭarāja temple, Cidaṁbaram. Naralokavīra's inscription appears to confirm their non-*vaidic* following in the 11th century. Therefore, with particular reference to the Tillaites, the term *andanar* is best understood in the light of the definition provided in the Muppal; "*andanar enbōr aravōr*," which means those who possess the quality of *dharma*, which is believed to be the outcome of disciplined living and learning — and the term is applicable to *tapasvins* and learned men who follow the path of virtue irrespective of caste. It is obvious that there is no warrant to associate such persons with any particular religion or community. The Tillai *andanars* were known for their *yōgic* practices and great learning (cf. references to Bhattacharya in Naralokavīra's inscription) and their being referred to by this name is quite befitting.

They have also been designated as *maraiyors* (*Tirujñānasaṁbandar*). The term has been understood again as referring to the *brāhmaṇās* as the first part of the word *marai* is presumed to mean the *Vēdas*. Whether it should be taken in this strict sense in all contexts in doubtful. *Maṛai* only means scripture; not only *brāhmaṇas*, but the followers of non-*vaidic* religions also have their own scriptural literature. Therefore, the term has to be taken in its wider sense. With reference to the Tillaites, the *marai* was the *āgamic* lore.

The Vaiṣṇavite hymnists, Tirumaṅgai and Kulaśekhara, also speak of the muvayiravars as adoring the reclining Viṣṇu at a temple somewhere in the town of "muvāyira nān maraiyalar", which has been generally construed as 'the Three-thousand who followed the four *Vēdas*". It is also believed that these 'Three-thousand are identical with the Tillaites. By taking these Śaivite and Vaiṣṇavite references together as belonging to one homogenous category, generalizations are often make that the sectarian feelings has not become bifurcated into fanatical groups is that early period. As a consequence, it is said that "The worship of the two deities, Naṭarāja and Govindarāja, was in the hands of the 3000 of Tillai".

It should be emphasized here that the translations of the terms *andanar*, *maraiyōr* and *muvahiravar*, respectively, as *brāhmaṇas*, *Vaidic* followers (again meaning *brāhmaṇas*), and 'three-thousand' were proposed at a time when the full implications — both positive and negative — of shifting historical data from literature has not been clearly understood. Uncritical acceptance of such translated terms by later authors has led to confused thinking and unwaranated conclusions. If the suggestions put forward above — to understand *andanar* as learned and disciplined men (*dharmiṣṭha*) filled with pity/penance/wisdom, and *maraiyor* as those who follow scriptures (of their respective faith) — are acceptable, the association of the *anadanar* and *maraiyor* with Naṭarāja and Govindarāja shrines becomes resolved. Thus, the Tillaites were a group of persons who were followers of *āgamic* scriptures. A clue to the identity of the *andanar* of the Govindarāja shrine is seen in the lines of *Tirumaṅgainānmarai*, according to which they should be considered as the followers of the Vaidic religion.

While Cidaṁbaram was the nerve centre of this great tradition of dance, it was not the only one. The tradition was in fact spread over a fairly wide area around it. While in Cidaṁbaram, Naṭ arāja danced the Nadantanatana or *Ānanda Tāṇḍava*, he was believed to have danced seven other dances at other holy places in the Cola country. He was said to have danced at the Puśpasabhā — Flower—Hall — at Tiruvārur - His Ajapanatna; His Unmatta naṭana - mad dance at Tirunaḷḷāru; His *Paravarataraṅganaṭ ana*, the dance of the sea wave, at Natgapattinam; His *Kukkuṭa naṭana* - Cock dance, at Tirukkarayil; His *Bhṛṅganaṭana* — Bee-dance at Tirukkolavi; His *Kamala Naṭana* — Lotus dance at Tiruvaymur; and His *Haṃsapada Naṭana* - The swan-foot dance or Amṛtanaṭana — The dance of nectar at Tirumaraikkadu.

"*Ajapa*" signifies the sound *Haṁsa,* which all living beings produce when they exhale and inhale breath. This continues to take place in them for 21,600 times in the course of twenty-four hours. It is *Haṁsa* or *Jīva* (the individual soul) who moves about in the body from one condition to another pulled about hither and thither by the *prāṇa* and the *Apāna* which are the powers behind all the actions and the motions that we see in living beings. The *yōgic* works assert that to acquire the knowledge of *Haṁsa* — the source of representation considered as the nucleus of all vital activities — who is reverberating in the living body is a great step in the direction of the realization of the supreme *Ātman*. For the same reason, *Haṁsa*, has become a term loaded with immense spiritual meanings. It is used for a *saṁyāsa* who has reached a well-defined stage of spiritual advancement. He is one who has realized the *Haṁsa* or the *Ātman* who sustains life through the means of the *Prāṇa* and *Apāna*. Since *Haṁsa* is the sound which signifies the presence of the *Ātman*, it is called *Bījāk-ṣara* or the seed of all the speech — sounds that humankind utters. Now the deity in Tiruvarūr is called *Bījāk-ṣara Yantra Tyāgēśa* and His dance is significantly called *Ajapanaṭana*. It is a dance which leads to the realization of the state of *Haṁsa*.

2. Ēttumanūr

It is a place near Kōttayam, where the presiding deity is Lord Śiva. It is said that one saint called Karanmaka consecrated three *Śivaliṅgas* at the same time in different places. They are Vaikkam, Kāduthuruthi and Ēttumanūr. Each is divided by 17 kms apart. It is said that Śrī Vilvamaṅgaḷa Swāmī, during his sojourn came across a thick forest area which looked like a flock of hair of Śiva be fore him. As he did not want to tramp over the flocks, he started rolling over to cross the area. At the far end of the place, he saw a deer in his hand. He rose saying Ēttumanūrappa. In other words get up oh! The Lord of deer!. There is another episode for this temple. Once Lord Śiva fought a battle with the *devas* to teach them a lesson. To fight them he created a deer and the battle took place in an island called Hariṇadvīpam. Later on, the *dēvas* conceded defeat and on request they controlled the deer and gave is back to Lord Śiva. The place where they recieved the animal is called 'Ēttumanūr'.

Here the Lord is called Mahādēva. Facing the main shrine is the sacrifical altar where the *Pañcatśra Murty* is placed. The other deities inside the temple are Bhadrakālī, Ṣaṣṭḥa and the Ekṣiṇī Rūpavaī.

3. Guruvāyūr

The *Nārada Purāṇā* contains a vivid description of the origin of Guruvāyūr temple.

Towards the end of the *Dwāpara Yuga,* the Pāṇḍavās entrusted the task of governance of the country to their grandson Parīkṣita and left for good their capital city, Hasthināpura and finally this mundance world itself. Unfortunately, Parīkṣita had a sorrowful end, as he was bitten by Takṣaka, the kind serpent under a curse by the son of a sage. Enraged at this, the son of Parīkṣit, Janamejaya resolved to avenge the death of his father. Hellbent on wreaking revenge, not only on Takṣaka but also on the entire stock of serpents, he chucked them into the sacrificial fire. Last, came the turn of Takṣaka. He sought shelter at the feet of Indra. Knowing that Takṣaka was in no mood to comply with the summons from the *Yāga Agni*, Janamejaya intensified his *yōga* to draw Takṣaka alone, or along with Indra himself, if it came to that. This was too much for Indra who was frightened and horrified at the grim prospect. So, cowering and cringing, he forlornly sought the help of Bṛhaspati, the preceptor of the *Dēvas*. Thereupon, Bṛhaspati approached Janamejaya and advised him.

The advice of Bṛhaspati put things in their proper perspective and Janamejaya stopped forthwith the serpent sacrifice. But because of the curse of those serpants he had sacrificed, Janamejaya came to be afflicted with a virulent form of leprosy. This filled him with sorrow and anguish. Having lost all appetite for life, he was pining away to the inevitable, when sage Atreya called on him one day. Seeing the king writhing under physical pain and mental remorse, the sage advised Janamajaya to seek refuge in the temple at Guruvāyūra. If he were to worship to presiding deity and propitiate Lord Kṛṣ ṇa enshrined therein, he was bound to be rid of all afflictions, he said. Then, sage Atreya gave Janamejaya a treatise on the great powers of the idol and said the *Bhaktas* who sought His blessings secured not only *mōkṣa*, but all that they wanted; the wordly, as also the other-wordly blessings.

This discourse of Atreya opened up a new *vista* of hipe in Janamejaya. Fired with an avid desire to know more and more, he pressed the saint to tell him more about Guruvāyūr. The sage started narrating the origin of the temple and all about the great deity presiding therein. Thus spoke the Saint : "Once upon a time there was a royal couple, King *Sutapas* and his wife. As they were Childless they began to worship Lord Brahmā, to bless them with a child. Eventually Brahmā handed the idol now installed at Guruvāyūra, and asked them to worship that detiy for the fulfilment of their wish. Following his advice, Sutapas and his wife began worshipping this idol and in the end, Lord Viṣṇnu appeared in all His heavenly splendour before them. In reply to their prayers for a child, as graceful as the Lord himself, the Lord said that He Himself would be born as their child in three births, in three different forms, and in the different situations. He also said that they would have the good fortune to worship the same idol in all three *janmas*. So revealing Himself and blessing the royal couple, the Lord disappeared.

"Their first born was *Pṛśnigarbham* who gave Sanka and other a schooling on Brahmācarya. It was Prasnigarbhan who gave the world the great lesson the powers of celibracy, Brahmācarya".

"In their next Janma Sutapas and his wife were born as Kāśyapa and Aditi. Then also they had the opportunity of worshipping the same diety. Their son in that *Janma* was Vāmana. In their third *Janma,* they were born as Vasudēva and Dēvaki. And they came to possess this diety through the sage Dhoumyan. Lord Kṛṣṇa was born as their eighth issue. In the long run, Lord Kṛṣṇa himself installed this deity in a temple in Dwārakā, specially constructed by him. Before leaving this mundan world, the Lord told Uddhava that there would soon be a deluge which would swallow up Dwārakā and that he should take care to salvage this idol before it went under. Uddhava later told Bṛhaspati of the Lord's *maṇḍala*. But by then, the deluge had closed in on Dwāraka".

"But Bṛhaspati was able to salvage the idol that was found floating on the waves with the assistance of his prime disciple, *Vāyu*. Together with *Vāyu*, Bṛhaspati set out on a journey in search of a proper place for the installation of the idol. They travelled far and wide on earth, and ultimately came over to Kerala, the land of enchanting scenic beauty."

"Amidst the lush-green vegetation they saw a huge tank full of lotus, and Lord Śiva Himself enjoying an ablution. Understanding their mission, Lord Śiva made them install the idol close by the lotus tank, and said, there was no other place on earth as sacred as that. Accordingly, the idol was installed by *Guru* (Bṛhaspati) and *Vāyu*, at that particular place, at an auspicious hour. Thus, the place and the temple came to be known as *Guru-vāyūra*, a reverential and semantic reference to the sponsors, *Guru* and *Vāyu*. It is believed that the original temple that housed the idol was designed by Viśwakarmā himself", (The idol is *Catur-Bahu* (four-armed) with all the regalia of Viṣṇu — *Śaṅkh*, *Cakra*, *Gadā* and *Padma* and it is sculpted in a rare stone known as *Patthala Anjanam*).

King Janamejaya was listening to this story with rapt attention. Thereupon, he set forth along with Atreya towards Guruvāyūr. On reaching Guruvāyūr, king Janamujaya started worshipping Guruvāyūrappan — as the idol is endearingly called — with single-minded devotion. This went on for forty days and on the 40th night he had a vision of the Lord, when the Lord told him that he was cleansed of all sins and cured of all ailments. He felt the divine hand caressingly going up and down his diseased body. It was all a dream to Janamejaya. But the next morning he woke up to find the ulcers on his body all gone, and he himself in the best of health. His euphoria knew no bounds. Having thus obtained a fresh lease of life, he returned to his kingdom, making a niche in his bosom for Lord Śrī Guruvāyūrappan.

There is a story of a Pāṇḍya king who likewise sought refuge in Guruvāyūrappan, when his astrologer predicted that he would die, on a particular day, of snake-bite.

The king in his anxiety to escape the impending doom asked whether there was no 'way out', but was told that what was ordained by destiny could not be altered by any human agency. This reply made him all the more sore and awe-stricken, and the fear of a death by snake-bite made his flesh creep. When the king was so given to despair, a Malayali Brahmin who was an employee of his palace advised him to go and seek refuge in Guruvāyūr temple. He told the king : "What the astrologer said was that human efforts could not forestall the working of destiny. But what the human efforts cannot do, the Divine grace could. Lord Śrī Guruvāyūrappan is enshrined in a living form in the Guruvāyūr temple for the purpose of blessing all, sinners and saints alike, who seek His mercy. He will not forsake you if you pray for His blessings with single-minded devotion Oh! You can do nothing else but seek refuge at the lotus feet of Śrī Guruvāyūrappan."

This awakened the inner feelings of the King and he decided to go to Guruvāyūr. If he were to die of snake-bite, let it be from within the precincts of the temple, he thought. Thus resolved, he went to Guruvāyūr and with the utmost devotion spent his days till his star-crossed days were over.

As he had addressed himself assiduously to ascetic life within the temple, attending all the *Pūjās*, the *Seevelies*, (the idol being taken around in procession on an elephant) absorbed in the prayers and *Nāmasaṅkīrtanas*, he was so lost in the ecstatic exuberance of the spiritual atmosphere, that he never felt the passage of time. When he finally knew that he had cultived his ill-starred days without a jolt or jar or anything untoward, as he had apprehended, he was filled with unbounded happiness. Making solid contributions to the temple for its all-round improvement, he left for his palace; a refined and rehabilitated soul. He then commissioned a reconstruction of the original temple.

Once he was back in his palace, he sent for the astrologer. The king wanted to put the astrologer in his palace. He told him that his predictions were ill-founded and that he (the King) was there, all in one piece, hale and hearty, in spite of the astrologer's ominous prediction. The king said that he was not only bitten by any snake but he also did not see any snake at all, till that moment. The astrologer still stuck to his guns. He asked the king to show him the toe of his right leg. He then pointed out to the king the scar left by the tooth of a snake and said that he was indeed bitten by the snake as predicted by him. But as he was a refugee inside the Guruvāyūr temple and as the Lord himself was riding *Garuḍa*, before which all snakes were helpless, the king had escaped unhurt, without feeling, even faintly, the sting of the snake-bite. By the grace of Guruvāyūrappan, the king had overcome his destiny, so miraculously, he said.

Only a few may give credence to these legends in these days of modernity. Still, one can maintain without fear of contradiction, that Guruvāyūr is one of the oldest temples in the south, where devotees from all walks of life and from all over India, flock in thousands. The number of devotees who come to Guruvāyūr to have *Darśana* of Guruvāyūrappan is swelling day-by-day, enchancing the reputation of the temple as a great pilgrimage-centre.

The temple has a history of over a thousand years, although there is no record to establish the exact date of its construction or other details.

In appearance, Guruvāyūr temple cannot compare with others noted for their massive structures. But it has acquired a grandeur and a reverential greatness of its own by its great tradition, and the immensity of faith of the innumerable devotees who reach here every day for *Darśana*, from far and near.

4. Haripāḍa

About 800 years back, an old saint received a SuBrahmāṇya idol called 'Arainalinarparai'. Here, the festival is 'Thaipūsam'. There is another temple near Maṇṇarśālai where the presiding deity is

'Nāgarāja'. It is learnt that Paraśurāma concecrated Vāsuki Sarpekṣi in this temple. The traditional priests of this temple are the decendants of Vāsudēvanambūdrī of Ēriñjaḍapaḷḷi. It is said that the priest wanted to remarry since he had no issue. His wife Śrīdevī started doing penance by worshipping Nāgarāja. Once the complete place was destroyed by fire and all the serpent deities numbering more than 1000 started fleeing the place. At this time, Śrīdēvī gave shelter to all the serpents gods. Thereafter this place came to be known as Maṉṉārśālai, meaning 'the sand cooled down after fire'. After some time, Śrīdēvī gave birth to a male child and another child having a five-faced snake-head. The mother showed affection towards the snake-child and thereafter, all the girl issues of the family became the chief priest of the temple, which tradition continues even today.

5. Kanyākumārī

Kanyākumārī is the land's end of India. From time immemorial this place is considered to be one of the five sacred places (Pañcanārī Tīrthas) of Hindū. This place is twelve miles south-east of Nagercoil, the headquarters of Kanyākumārī district of Tamilnadu. This is the only place from where one can see sun rise and sun set on full moon days.

There is a *śloka* in *Taittrīya Upaniṣad* (about 6th century B.C.) about Devī Kanyākumārī. *Periplus of the Erythraean Sea*, an ancient travel document of first century A.D. speaks about the Goddess of Kanyākumārī. The worship of Dēvī Kumārī is referred to in '*Śilāppatikāram*' and '*Maṇimēkhalai*', the ancient epics of Tamil Nadu. From the above, it can be inferred that there must have been a permanent temple for the Goddess of Kanyākumārī between the 6th century B.C. and the ancient Tamil epic period (about second to third century A.D.). But there is no historic evidence to find out the structure of the temple during the period. As the temples during the period were constructed only by mortar, it can be inferred that Kanyākumārī temple during that period might have been constructed only by mortar.

The revised Paṭivēṭu of the temple refrs to ten musicians, namely *Nādaswaram* I class, *Nādaswaram* II class, *Tavilkāran*, *Sutikāran*, *Kaimaṇikāran*, *Ereṭṭa Chinnam*, *Timilayaḍippu*, *Mirutaṅkakāran*, *Bāhavatar* and *Tāḷakkaran*.

During *Vṛṣika* festival, songs were sung every day in front of the newly drawn painting of the deity. This festival itself was known as *Vṛṣika Pāṭṭu* (*Vṛṣika* song).

During Tiruveṅpa festival, the *Utsava* deity was kept in a swing and songs were sung before the deity by the Murakkari of the temple. Nowadays, Nātaswaram is played instead of singing songs.

On festivals like Navarātri and Tirukārtikai, the *Utsava Mūrti* is taken round the streets. During that period Nātaswaram, Mrutankam, Suti and Tāḷam are played.

During Vaikāśi festival, local musicians and specialists from other places are invited. On each day of the festival, any one of the items like vocal music, instrumental music, *Villupāṭṭu* (a famous folk song of the area) is performed. During the car festival, musicians sit on the car and play *Nātaswaram*, *Mrutankam*, Suti and *Tāḷa*. *Cendai* and *Kaitāḷam* are played in front of the car. When the car is moving, a big drum known as *Perikai,* which is attached to the back side of the car, is beaten.

Every morning and evening, the temple plays devoltional songs like Tirupāvai, Tēvāram, Tirupuhal and Abirāmi Antāti.

From the *Paṭivaṭu* of 1921, it is inferred that eleven musical instruments were available in the temple. At present only five instruments are available in the temple. Instruments like *Suti*, *Kaimaṇi*, *Ereṭṭacinnam*, *Timilai* and *Mrutankam*, which were in use in the past, are not found in the temple now. The reduction in the number of musicians and carelessness in preserving the musical instruments may be the causes for the reduction in the number of musical instruments in the temple.

Devī Kanyākumārī might have been worshipped from very ancient days. Her worship might have been popular during the *Upaniṣad* period.

In the beginning, the temple might have been constructed by mortar. Marna Caḍayan, a Pāṇḍya king might have renovated the temple in stone. Later Cōḷas, Later Pāṇḍyas, Vijayanagar kings, Nāyak kings and Travancore kings might have done some renovations in the temple.

The temple was under the sway of kings and chieftains like Ais, Cēras, Pāṇḍyas, Cōḷas, Vēnād kings, Vijayanagar kings, Nāyak kings and Travancore kings. Pāṇḍyas considered Devī Kanyākumārī as their family deity.

The inscriptions and copper plates connected with the temple throw flood a of light on the history of the temple and the kings who ruled over the area.

The *pūjās* and festivals of the temple might have been conducted from time immemorial. Some of the *pūjās* and festivals which were in use in the past are not in vague today. But new additions have been introduced.

6. Kañcīpuraṁ

Kāñcī, popularly known as Kāñcīpuraṁ, and styled as 'Kāñcī' in Tamil classical literature, is an ancient dity of celebrity according to the widely common saying 'Nagareshu Kāñcī'. Kāñcī has been reckoned as one of the seven sacred cities of Liberation (*Mokṣapurīs*) of Bharata. Kāñcī is the only '*Mōkṣapurī*' in peninsular India, the other six — Ayōdhyā, Mathurā, Māyā (Hardwar), Kāśī. Avantikā. In Purāṇas references to this celebrated city of Kāñcī are found.

The word *'Kāñcī'*, literally means the girdle (belt-like ornament) generally made of gold, worn by women, around the woist. '*Kāñcī*' as a common noun in Tamil language, signifies a hook joining the two ends of the girdle popularly known as Oḍḍyāṇam. This hook will touch just at the place of the navel in the human body (when the girdle is warn by women). Perhaps it is in consonance with this interpretation of 'Kāñcī', the city of Kāñcī (as a proper noun) is spoken of as the 'Navel of the Earth', in '*Mēru Tantra*'.

The Śaivite Nāyanmars and Vaiṣṇava Āḷvārs have sung the praise of the temple in Kāñcī even as Rudran Kaṇṇanar speaks of Kāṇcī as having festivals all through the year in one temple or other. For instance, Tirumaṅgai Āḷvar cities the stone ramparts of the city of Kāñchi. Tirujñāna Sambandar speaks of Kāñchi,the celebrated celestial fortified city of Kāñcī in Tēvāram. Saint Paṭṭiṇattaḍigaḷ sings of Kāñcī as the city on the bank of the Kampa river.

The first historical reference to the region in which Kāñcī is situated can be seen in the Edicts of Aśōka, wherein Toṇḍaimaṇḍalam the neck region of Tamilnadu in which Kāñcī is situated is mentioned as the land of '*Satyaputra*'.

Kāñcī city is sacred to all Hindus, Śāivite, Vaiṣṇava and Śākta alike. This city ranks as one of the foremost in the number of temple it houses. There are a large number of temples dedicated to Śiva, Viṣṇu, Gaṇapati, etc., big and small, of architectural fame and otherwise.

Of these, the shrines of Śrī Varadarāja (Hastiśailanātha), Śrī Ekāṁbaranātha and Śrī Kāmākṣ ī stand pre-eminent.

To add to all these domination features depicting the greatness and importance of Kāñcī city, it is worth while to note that Vyāsa, the classifier of the *Vēdas*, the compiler of the 18 *Mahāpurāṇas*, the author of the *Brahmā Sūtras*, Bhagavatpāda Śaṅkara the propounder of *Advaita Vēdānta*, Surēśvarācārya, the foremost of Śankara's disciples and Vidyāraṇya, the celebrated ascetic of *Advaitic* lore, have been intimately connected with Kāṇcī and have in no small measure contributed to the greatness of this city.

The temple of Śrī Kāmākṣī standing almost in the centre of many temples of the city, though small, is one of the most ancient temples of our land. An old Tamil verse cited by Adiuyārkunallar, in his commentary on *Śilappadikāram*, refers to this temple, particularly to the deity of Śāsta, the guardian angel of the Kāmakōṣṭham of Dēvi Kāmākī, who is described as the one 'having bangles in Her hands'. This verse also alludes to the victories of Karikala Cōḷa (1st century A.D.) as being the effect of the blessings of the Śāta of Kāmakoṭṭam.

It is of importance to note that Dēvī Kāmākṣī is mentioned in the *Lalita Aṣṭōttara Śatanāmāvaḷi*, in the *Lalita Triśati* and in the *Lalita-Sahasranāmāvaḷi* as '*Kāmakōṭi Mahāpīṭha Padmastha*', '*Kāmakōṭ i Nilaya*', and '*Kāmakōṭika*' respectively, confirming the view that Kāñcī is the city of Kāmakōṭi of Dēvi Kāmākṣī. One significant thing that strikes the shrewd observing pilgrim is that the towers (*gopurams*) of the important temples of Kāñcī, far and near, face the Kāmākṣī temple. Further, the processions of *Yātrōtsava mūrties* of all temples in the city are taken only along the four principal streets (*Rājavīṭhi*) around the temple of Śrī Kāmākṣī. Above all, it is rather peculiar to note the absence of a sanctum sanctoram (*garbagṛha*) for Dēvi in any of the Śiva temples within the limits of Kāñcī city, be the temple small or big. But when one just passes the boundaries of the city, he finds *Mūla Vigrahas* of Dēvī in separately allotted places in all Śiva temples near or far away from Kāñcī. The. reason for the absence of places for Dēvi in the Kāñchi temples is explained in the *Kāmākṣī Vilāsa*, which says that Dēvi Kāmākṣī having been pleased with the penance of *Kāma* (*Manmatha*— Cupid) and having blessed him, drew unto her *Bilukasa-svarūpa* (ether form) all the powers of Devī enshrined in all Devī shrines of the land including Kailāsa and that later, on the prayer of Brahmā, the creator, she vouchsafed that all Śiva shrines save those in Kāñcī city might have shrines for Dēvī, Kāñcī thenceforth came to be known also as Śivajit Kṣētra.

The Śaiva Nāyanmār Sambandar even while singing the praises of Śiva in the temple at Alangudy in Thanjavur district, used 'Kaccī Kāmakōṭi' . From all the above facts, it is clear that only the grace of Parāśākti inside the Kāmākṣī temple at Kāñcī, has permeated throughout the land and that Dēvī Kāmākrī is the nucleus of all Śakti shrines.

Inside the *garbhagṛha* (sanctum sanctorum) of the temple there is Dēvī Kāmākṣī in the pose of Śrī Rāja Rājēśvarī. By the side of this *mūrtī* there is the stone icon of Tapas Kāmākṣī, i.e. Dēvī doing penance with *jaṭās*, the toe of one leg fixed in the navel, and also the Bilakasa which is held to be spread under the whole of the *Gāyatri Maṇḍapa*, in which stands the sanctum-sanctorum. According to the *Kāñcī Mahātmya* ,the entire city of Kāñcī breathes with the air to the Bilakasa. In front of Śrī Rājarājēśvari — Kāmākṣī is the Śrīcakra (made of Sālagrāma śili), consecrated by Adi Śaṅkara. In a large niche, on the right side outer wall of the sanctum, there is the stone icon of Ādivarāha, commonly called 'Kalvar'. This place is identified as one of the 108 Vaiṣṇavite holy shrines.

The name of Kāñcīpuram (lat. 12.50; long. 79.40° E) is associated with a cluster of magnificent temples (and also gorgeously coloured silks), constituting virtually a couple record of the Tamil Nadu architecture. The artistic excellence of the temples, coupled with its sanctity as one of the seven sacred cities of India, Kāñcīpuram attracts streams of visitors from the nooks and corners of the world throughow the year. It has been a centre of learning and culture for centuries. Buddhism and Jainism once flourished here, side by side with Hinduism. Ādi Śaṅkara, one of the famous saints of India, established his episcopal seat (Kāmakōṭipīṭham) here.

Kāñcīpuram, at present the headquarters of the Chengleput district, is situated 72 kilometres from Madras city in the west-south westerly direction. It is well connected to important places on all sides by road and rail.

Kāñcīpuram, the city of temples, is one of the reputed *Muktikṣētras*, and has played a dominent role in the political and cultural history of our country from as early as the third century B.C. Hiuen - Tsang, the Chinese traveller who came to Kāñcīpuram early in the 7th century A.D. had seen and described the *stūpa*, which was built by Aśoka here. Even earlier to that, the pristine glory and importance of Kāñcīpuram is well attested to in the *paurāṇic* literature. But an authetnic and historical limelight of Kāñcīpuram is first thrown only during the Saṅgama period. Perumbanāṟṟuppaḍai vividly describes Kāñcīpuram and its city plan, as compared to the form of the Lotus.

Kāñcīpuram was a reputed centre of learning, attracted students from far and beyond, right from the earlier times. Patañjali, the great grammarian of the second century B.C. referred to the word '*Kāñcīpūraka*', meaning one associated and hailing from Kāñcī'. From the mention of the word '*Kāñcīpūraka*', it can be conjectured that the place Kāñcīpuram would have been an intellectual centre, and acknowledged as such by Patañjali. Mayūraśarman, the founder of the Kadamba dynasty came to Kāñcīpuram for higher studies in the reputed university called 'Ghaṭika'. Hiuen-Tsang has praised the city for its intellectual eminence.

Besides the Cōḷa king Karikāla, who according to Tiruvālaṅgāḍu copper plates, rebuilt or embellished with gold the city of Kāñcī, there is yet another king whose association with Kañcī is reavealed by the verse of the Sangam work called Perumpanāṟṟuppaḍai. It seems Kāñcīpuram served as his capital.

During the Pallava regime (A.D. 4th Cent. — 9th Cent.), Kāñcīpuram functioned as a nuclear of all their activities. The temple building activity was in full swing during this period. They have dotted the whole of Kāñcīpuram and its surrounding with cluster of monuments numbering more than 30. Hiuen Tsang, who visited Kāñcīpuram during this period, enumerates some eight Dēva temples, and hundereds of Saṅghāramas here.

Kāñcīpuram contained to serve as the seat of the royal power though as secondary capital in the Cōḷa times, owing to its earlier and traditional prominence, Vijāyalaya, the founder of the imperial Coḷa line, extended the Cōḷa suzerainty over Kāñcīpuram. Though the centre of gravity of the building activity was shifted to Thanjavur during this period. Kāñcīpuram was not totally neglected, as is testified not only by the inscriptions recording the construction and renovation of the temples, but also by the existence of the Cōḷa temples there.

As far as Kāñcīpuram is concerned, though we do not have any material evidence to show the existence of the monuments prior to the Pallava period, we have a vivid picture of it, in the Saṅgam literature.

Mahendravarman I, was really a *vicitra-citta* (inventive or curious minded) who initiated the art of scooping out of the rock the abodes of Hindū deities, dotted in the suburb of Kāñcīpuram with many such creations. Materially speaking we do not have any temple built by Mahēndravarman in Kāñcīpuram. But, a pillar found in the ruined *maṇḍapa* near the thousand-pillared *maṇḍapa* in the third Prākāra of the Ekāmbarēśwara temple has an inscription in *Pallava-grantha* characters of the 7th century A.D., which gives various *birudas* of Mahendravarman I (A.D. c. 580-630). This pillar must have evidently formed part of a structural temple of the time of Mahendravarman I, probably built in the area.

The reign of Narasiṁhavarman II, Rajasiṁha (A.D. 690-800) who 'bestowed his wealth in temples and *brāhmaṇas*' was eventful in many respects. For art and architecture, this fairly sustained and peaceful reign was epoch-making in the sense that structural temples in stone were reared up for the first time on an extensive scale.

As many as six or seven temples were built at Kāñcīpuram besides four major temples at Māmallapuram and one more at Pānmalai, during his rule.

Piravataṇēśwara Temple

The Piravatānēśwara temple is built out of coarse sandstone. It is a small two-storeyed square based *vimāna* of the typical Dravidian architecture order. The walls have intermediate plasters, based on *vyalas*, characteristic of Rājasiṁha pillars. The first *tala* (tier) carries a *hara* of four *karṇakūṭtas* and four *bhadraśālas*. The second *tala* (tier) is fevoid of the *haras*, the *bhūtas* or *nandis* at the corner. The *grīva* is prismatic and the *śikhara* is octagonal in shape. The *adhiṣṭhāna* is raised over an *upapīṭ ha* with plaster decorations and top granite slab and consists of the *upana*. *Jagati, tripaṭṭakumuda Kaṇṭ* *ha* and *Paṭṭikā*, which again is of granite slabs. The *kaṇtha*, projected forward at intervals below the wall plasters, a feature rather rare in Rājasiṁha's time, truly the imitation of the basal wooden support for the broad based and pillar bases.

The shrine walls have niches *(Dēvakōṣṭhas)* with *tōraṇas* above. The *dēvakōṣṭha* to the south contains the Dakṣiṇāmūrti form, on north and east are the forms of Śiva with Brahmā and Viṣṇu as attendants. The *ardhamaṇḍapa* also has *Dēvakōṣṭhas*. The northern niche contains the image of Durgā, whereas the southern niche has the image of Gajalakṣmī. Gaṇēśa also appears on the superstructure of this temple and was a new creation of Rājasiṁha in the Pallava iconography or sculpture. The sanctum rear wall has a base relief of *Sōmāskands*. Stylistically, this temple can be dated as earlier to all the temples of Rajasiṁha at Kāñcīpuram.

Airāvatēśwara Temple

Airāvatēśwara temple, also built out of sandstone, has lost its superstructure. The *adhiṣṭhāna* of the square *śikhara* body rests on *upapīṭha* with a granite *Paṭṭikā* on the top. Like other temples of Rājasiṁha, the walls of this temple are also embellished with rearing *vyāḷa*-based pilasters. The cordinal niches have the image of Brahmā on the north, Viṣṇu on the east and Dakṣiṇāmūrti on the south. An image of Durgā appears on the north *ardhamaṇḍapa* wall and a form of Śiva is found on the southern wall.

The interior of the *arhamandapa* is also decorated with panels like Kalari and a *natamurti* of Śiva. A Somaskanda panel is carved on the back wall of the *garbhagriha.*

Kailāsanātha Temple

The Kailasanātha, is the largest temple complex built by Rajasiṁha and added to by his son Mahendravarman III in his father's life time. The main *vimāna* of the Rājasiṁhēśwara is a typical Draviḍa style of square *śikhara* type without tiers, facing East. Its *āditala* is integrated with seven abutting sub-shrines, square ones in the four corners and oblong ones on the three sides on the diagonal and cardinal axials. All the sub-shrines have independent extrances and enshrined icons.

The main *Vimāna* has a high *adhiṣṭhāna* with mouldings and excellent ornamentation. The *Jagati* position of the *adhiṣṭhāna* is embellished with friezes of *bhūtas*, some with animal and some with demon faces. They are depicted in various poses of dance and meriment. This Tripaṭṭa Kumuḍa found over the *Jagati* in the *adhiṣṭhāna* is also exquistely carved with various ornamentations. The wall of the temple has been adorned with *vyāḷa*-based plasters. Unlike the sculptures defined only in the cardinal niches, the whole wall has been crowded with a number of beautiful sculptures; making the Kailasānatha temple a veritable treasure-houses of *śaivite* iconographic forms. This is the richest of all Pallava shrines in terms of figural decorations.

This temple is situated at about one-and-a-half kilometres in the straight west direction from the bus stand.

Pauraṇic History : Once upon a time there were three *Asuras* called *Thira purathavars*. They had faith in Śaivism. But they gave troubles to the *Dēvas*. So the *Devas* went to Mahāviṣṇu to get relief from their sufferings. Mahāviṣṇu created a man called Ādi Buddha and sent him with Nārada to preach against Śaivism in front of the *Asuras*. They did so. The *Asuras* were then converted to Buddhism by Nārada and Ādi Buddha. Then Mahāviṣṇu went to God Śiva and told him all the sufferings of *Devas* by *Asuras*. He requested Śiva to estory the *Asuras*. Śiva did so.

Then Nārada and Ādi Buddha realized their mistake. Both of them came to Kāñcī and built a temple. In this temple they established a *Liṅga* called 'Kailāsa Nāthan' and worshipped Him. At that time Lord Śiva appeared before them. They requested Śiva to excuse them for their fault.

According to the saying, Nārada and Ādi Buddha went round the temple many times and at last got the favour of Lord Śiva.

Historical importance : In the eighth century Rājasiṁha (Narasiṁha Varmā Pallava II) built a temple to Kailasanāthār and fixed a date for *kuṁbhābhiṣēkam*. But the God, in the king's dream, told him that on that day He wanted to go to Thinnānoor (Thirujñīṭravoor to attend Poosalar's) *kuṁbhābhiṣekam* and that He would come another day to his temple. The king wondered on hearing these words and went to Thinnānoor. But he found no temple there. He saw only Poosalar under a tree in penances. He enquired of him about the temple. Poosalar replied that he had built a temple in his heart itself and was celebrating the *kuṁbhābhiṣēkam*. The king found the festival in Poosalar's heart with great wonder and honoued him. Then he built a temple there, according to Poosalar's wish. Then the king Rājasiṁha came to Kāñcī and celebrated the festival. To prove the above facts, there is a stone inscriptions in Kailasanāthār temple.

The Main Shrine : The main sanctum faces East. Inside, the sanctum a primatic *liṅga* is in the centre. The *liṅga*, with sixteen facets is of highly polished granite stone, over eight feet in height. On the back wall of the sanctum, above the liṅga, is a Somāskanda panel.

Sub shrines : The sub-shrine on the South-East and on the North-East corners carry sculptures of Śiva performing the *Saṁhāra Taṇḍava* on the back wall. Devī as Bhavānī witnessed the dance on the side while on the other are shown *gaṇas* and attendants playing musical instruments.

Vaikuṇṭha Perumāḷa Temple

The Vaikuṇthaperumāla or Paramēśwara Vinnagaram is one of the magnificent creations during Nandivarman II's reign. It is a typical Draviḍa vimāna with four tiers, facing West with a frontal *mukhamaṇḍapa*, both standing over a tall adhiṣṭhāna. The temple complex surrounded by a cloister *maṇḍapa*, externally walled by the *prakāra* and internally colonnaded. The narrow path between it and the temple is served as an open circumanbulatory path around the temple. The structure is built entirely of sandstone, the floor below the adhiṣ*ṭhāna* and the *paṭṭikā* on its top above being of granite slabs. The three tiers below are functional, providing cells for three forms of Viṣṇu (sitting, standing and reclining). The top tier is merely symbolic, without any opening, is a solid cube, probably added to beautify the temple in proportion to its base. All the three tiers have ambulatory passage, achieved by the system of three concentric walls successively increasing its height one behind the other. Up to the third *tala*, it has *haramala* consisting of *Karṇāṭakūṭas, Bhadraśālas* and *Pañjaras*, whereas the fourth tier is devoid of the *hara*. It had formerly four lions at the corners, now replaced by four seated Garuḍa figures, both the lion and *garuḍa* being appropriate cognizances of Viṣṇu. The cloister wall, which is of lesser height than the first tier, has *haramāla* consisting of *kūṭas śālas*. The interior of this wall has the depictions of the historical events which led to Nandivarama II's coming to the throne. It quite interestingly echoes the various procedures followed during the coronation of the king and also the contemporary social activities. The depiction of the historical events in the temple, though initiated by Rājasiṁha in the shore temple at Māmallapuram, takes its perfection here.

The figures found on the *vimāna, ardhamaṇḍapa*, walls and other places make the temple a museum for studying the Vaiṣṇavite iconography. Rich in iconographical detail, conscious of beauty and sho exquisite and seductive charm, the sculptures make the art become sensuous and sophisticated,one receives the admiration of every visitor.

This is a temple situated in between the railway station and the bus stand. It is half a kilometre trouval the eastnorth of the bus stand.

This temple is a famous historical one. It is good evidence for the Pallava's architecture. Of all the Vaiṣṇava temples in Tamilnadu, this is the most ancient and important one.

Importance of the Temple : In this temple the importance is Lord Viṣṇu's sitting, reclining and standing positions. In the ground floor of the temple'. God is in sitting position and in the first floor, He is in the reclining position. The stature in the *Garbhagṛaham* is very fine and natural. The consort of Vaikuṇtha Perumāḷ is called Vaikuṇthavalli.

Thirumaṅgai Āḷwar have sung many devotional songs on Vaikuṇtha perumāḷ. In his pasuram this temple is called 'Vaikuṇtha Vinnagaram'.

Stone Inscription : *Vimānam* with three-storeyed cells enshrining Viṣṇu in the sitting, reclining and standing was positions constructed by Paramēśwara or Nandi Varman II Pallava Malla and it is called Paramēśwara Viṣṇugṛham. This is a masonry stone temple of the Rajasiṁha style A.D., 674-800.

Art and Architecure : Here, we can see Thirumāl's different figures which are in the *Purāṇas*, we can also see the sculptures of Pallavas. On the outside wall of sanctum are Thirumal's different incarnations. On the inner side of the wall, we can see historical sculptures. These sculptures give a lot of information about Pallavas and their coronations, war, political aspects, religious, social conditions and so on. The sculptures were carved in a good and beautiful manner. There are pillars with lion heads on the compound walls of the temple.

The grand festival of this temple is 'Vaikuṇtha Ēkādaśī'. During this occasion people from different parts of Tamilnadu come to this temple to have darśana of Vaikuṇtha perumal with the belief that they would get wealth prosperity by worshipping him.

Muktēśwara and Mātaṅgēśwara Temple

The Muktēśwara, also called Dharmamahādēvi Īśwaram, after the name of Nandivarman II's queen, as revealed by the inscription found in the temple and the Mātaṅgēśwara also constructed during the region of Nandivarman though found in two different places in Kāñcī, are alike in may respects. Both are square, three tier vēsara type vimāna with circular *grīvā* and śikhara. These are the earliest extant temples to possess a circular *grīvā* and śikhara, though the models of these forms are represented in the Bhīma Ratha, at Māmallapuram. Both the temples are standing with their front *maṇḍapa* on a raised *adhiṣṭāna*, which is again placed on *upapīṭhas*. Like the other temples of Kāñcīpuram except the granite floor and top of the *upapīṭha* and the *paṭṭikā* over the *adhiṣṭāna*, the whole temple is built out of sandstone.The first and second tiers of both the temples have a *harmala* consisting of *Karṇakūṭas* and *śālas*. The third tier is devoid of *haramala*, but carries four *nandis* at the corners.

Sculptures of the walls of both temples are mostly sunk reliefs. Shri K.R. Shrinivasan is of the opinion that these may have been carved several years after the original construction.

Sokkēśwara Temple

It has a square *vimāna* with circular *grīvā* and *śikhara*. The niches once had the customary triad of Dakṣiṇāmūrti (south), Viṣṇu (west) and Brahmā (north). The figure of Narasiṁha found in the western *grīvākoṣṭha* speaks of the artistic glory of this temple. Dating this temple has been a matter of controversy among the scholars. Mr. S.R. Bālasubrahmāṇyam takes the Parākēśari inscription found here as that of Cōḷa Parāntaka I (A.D. 907-954). But Mr. K.R. Shrinivasan has suggested on the stylistic basis that it can hardly be earlier than (A.D.) 1025 and takes it to the middle phase of Cōḷa temples.

Varadarājaswāmī Temple

Varadarājaswāmī temple, a grand and imposing edifice that adorns Kāñcī is located in the place presently known as 'Viṣṇu Kāñcī'. No doubt this temple was in existence during the Pallava period, as attested to by the hymns of Bhūdattāḷvār. But we practically do not have any vestiges of that period. The earliest inscription found here is dated in the 32nd year (A.D. 1050) of Rājādhirāja Cōḷa I. The vast and impressive complex of structures of Varadarājaswāmī temple, as seen today, was not built all at one and same time, but was periodically added on to for many centuries. Prof. K.V. Raman has traced out four stages of development of this temple complex. As one of the largest temple-complexes of South India, covering an area of 377.40 metres long and 221.65 metres broad, this temple has four *prakāra* with two main entrance, one on the wests which is the principal entrance and another on the east. Architecturally, this temple claims an unique position because of the peculiar and almost intriguing feature known as *Hastigiri* (Elephant Hill). It is in the form of a square enclosure closed by huge walls of about 7.3 metres height covering an area of 30 metres square. The main sanctuary of Varadarāja in standing pose is placed on it. The reason for this elevation is possibly to give a hill-like elevation to the temple. Apart from this, some *paurāṇic* and *Āgamic* reasons are also per forward for this elevation.

This temple is situated at about three kilometres from the Bus stand. It is at Little Kāñcīpuram.

Important Deities to be seen : 1. Varadarāja Perumāḷ; 2. Yōga Narasiṁha; 3. Perundēvī Thāyār; 4. Sakkarathāḷwar, and 5. Āthi Varadar.

Paurāṇic History of Varadarāja Perumāḷ : In *Kṛta Yuga*, Brahmā wanted to perform the *Aśwamēha yāga* in order to purify Himself from the sin. He selected Kāñcī as the best place to do it. He left his eldest consort Saraswatī and performed the sacrifice with His other consorts namely, Śāavitrī and Gāyatrī. This was a great insult for Saraswatī and so She became very angry with Her husband Brahmā. She wanted to interrupt the *Yāga* in the form of great river '*Vēgavatī*'. Brahmā prayed to God Viṣṇu to protect the *Yāga* from danger. God Viṣṇu lay across the river in naked and prevented Saraswatī from destroying it. This lying incarnation is called Yaḍōthakāri Perumāḷ. At the end of the sacrifice, Lord Varadarāja appeared from '*Yāga Kuṇḍam*' and gave *darśana* to Brahmā.

The consort of Śrī Varadrāja Perumāḷ is called 'Perundēvi Thayār'. Śrī Varadarāja shrine is on a tiny hill named Ātthi Giri He is facing West. Several Āḷwārs have made devotional songs on Him. Ramānujar, the founder of vaiṣṇavite has also sung many songs in praise of Lord Varadarāja Swāmy.

This temple with a hoary past was intimately associated with the life of Rāmānuja's Vēdānta Dēśikā. Nadathur Ammal and Tirukkaci Nambi.

Cakkarathāḷwar Sannathi : This is situated near the tank. He has sixteen hands and *Śangu Cakras*. He bestows all blessings to those who worship him.

Atthi Varadar : Four pillars *maṇḍapam*, sixteen pillars *maṇḍapam* and one pillar with the image of Kṛṣṇa on top are in the tank. This tank is called Anantha Thīrtham. Atthi Varadar is kept inside the silver box and it is kept under the four pillars *maṇḍapam* in the water. Once in forty years, after the water is pumped out God is shown for the pilgrim's Darśana. As soon as the image is replaced in the tank, the rain comes automotically and the tank will be filled up.

Golden and Silver Lizards — Paurāṇic History : Once upon a time there lived king Āśuvanta Mahārāja. He had two sons. They went to Durvāsā Muni to known the arts. One day, Durvāsā asked them to bring water from the river for the *pūjā*. When they were returning, they put the water under a tree and played for some time because they were too young. At that time a lizard fell into the water. Without knowing it, they took it home. Durvāsā found the dead lizard in the water. He cursed both of them to become lizards because they did not come in time for the *pūjā* and there was a lizard in the water. The boys were very much afraid. They asked for a remedy. The *Muni* said thay they would get their original form if they bathed in the Anania Thīrtham and worshipped Lord Varadarāja. The boys did so and got the favour of the God.

Jvaraharēśvara Temple

Jvaraharēśvara, a significant example of a temple of the time of Kulottuṅga III is smaller in size, but quite interesting because of its ornamentation and architectural features. This temple consists of an east-facing *vimāna*, *ardha maṇḍapa*, *mahāmaṇḍapa, agramaṇḍapa, Nandī maṇḍapa* and a large *balipīṭha*. The temple was in a ruined condition earlier, but was reassembled faithfully, retaining the original character in the recent past. The *vimāna* of this temple was probably a two-tier structure, both storeys elliptical as would have been the *grīvā* and *śikhara*. The grilled windows with various figurines, the loops of the *mālā* on the shaft of the pillar filled with tiny figure sculpture and floral carvings on the row of *bhūta* figures below the cornice, in various modes are some of the artistic examples, which make this temple indisputably one of the most refined and beautiful temples at Kāñcīpuram.

The oblong, Pāṇḍava-p-perumāḷ temple is also a good example of the Cōḷas, datable to C. mid-11th century A.D. It is a two-tired *vimāna*, enshrining the reclining Viṣṇu with figures of the Pāṇḍavas.

Śrī Ekāmbarēśvara Temple

Śrī Thirukaci Ekāmbaranāthar, praised as such in the hymns of Tirujñānasambandar, Tirunāvukkaraśar, Sundaramūrtī and Māṇikavācakar is one of the magnificent temple, equall in rank to the Varadarājaperumāḷ temple and occupies an area of more than for 30 acres. It is a massive edifice having five *Prakāras*, thousand- pillared *maṇḍapas*, and many subsidiary shrines. Like Varadarājaperumāḷ temple, this temple also attained the present size, as the result of many centuries of growth and development. The massive outwall and the 192- feet *gopura* were constructed by Śrī Kṛṣṇa Devarāya in A.D. 1509. Tradition asserts that this temple contains *pṛthivīliṅga* which is one of the five *liṅgas* of south India. The mango tree is the *sthalavṛikṣa* of the temple, that is why the God is named as Ekāmbarēśvara. There is an old mango tree in the temple which is worshipped even today with great veneration. There is a popular belief that the four branches of the tree represent the four *Vēdas*, and each branch bears fruit, with different tastes. The corridor of the temple has plenty of *liṅgas* in various sizes and the idols of 63 Nāyanmārs. One *liṅga* with 108 miniature *liṅgas* and another with 1008 miniature *liṅgas* are also near the sacred mango tree. Kaīchiyappar, a Śivācārya in Kumāra Koṭṭam at Kāñcī had realized his work *Kandapurāṇam*, the Tamil translation of the *Skandapurāṇa*, by reading it in the presence of Vikaṭacakra Vināyaka in the thousand pillared maṇḍapa of Ekāmbarēśwarea. The sanctity of the temple coupled with pompous celebrations throughout the year makes this temple as a suberb pilgrimist destination.

This temple is situated in the North-West from Bus stand at about one and half kilometres. At the entrance there is a tower which is very high.

Important to be seen : 1. *Ekāmbaranāthar;* 2. A *Liṅga* which contains 1008 *liṅgas;* 3. Viṣṇu *(Nīla Thiṅgal Thuṇḍathān)*; 4. Naṭarājar, and 5. A single sacred mango tree.

Historical Importance : This temple was built by Pallavas, Cōḷas and Vijayanagar kings. There are stone inscriptions to prove the above facts. In 1509 A.D. Kṛṣṇadēvarāya built a big tower at about sixty metres in height. It is in the south entrance. He also built a *Kalyāṇa Maṇḍapam,* which is opposite to the *Garbhagṛham*. This temple was mainly developed by Kulottuṅga III and Kṛṣṇadevarāya.

Story of Śiva : Once the wife of Śiva, Umādevī closed the eyes of her husband with her hands. At once, the world became dark. It was a great sin. To get rid of that sin, Umādevī worshipped God Śiva with the help of Viṣṇu for a long time. To check her reality, Śiva made a flood, by lifting the Gaṅgā from His head. To save the sand *Liṅga* from the flood, Dēvī embraced it by her chest. Because of that God Śiva is called, Thaluvakkulaintha Nāthar, God Śiva was satisifed with her worship. So He gave Her a word that He would marry her during the month of *Paṅguni* (March).

Story of Śiva at Kāñcīpuram : Once the marriage of Pārvatī took place at Himālaya mountain. All sub Gods and saints were assembled there. So the North side of the earth went down with weight in order to equalize the weight of the earth God Śiva ordered Agathiya to go to Kāñcī. But Agathiya felt sorry for he was not able to see the marriage. But God Śiva told him that He would marry Pārvatī at Kāñcī at Paṅguni Uthiram. For the sake of Agathiya the marriage of Pārvatī and Śiva in Paṅguni Uthiram takes place every year.

A single sacred Mango Tree : It is called the 'Mango tree of *Vēda*'. The age of the tree is 3,500 years. The four branches of the tree is sacred for four *Vēdas*. This tree gives mangoes of four different tastes (sweet, sour, bitter, astringency). The boon of the mango has got the power of giving children. Many people have gained children by eating these mangoes.

Viṣṇu Temple : There are eighteen Viṣṇu temples in Kāñcīpuram. It is one among them. Here he is in the standing position. The presence of Viṣṇu in a Siva temple shows the integration of Śaivism and Vaiṣṇavism.

A Liṅga which contains 1008 Liṅgas : This is one of the most important ones to be seen in the temple. Around the *prakāram* of Māvaḍi we can see the *liṅgas* row by row. All the *liṅgas* are joined together in this *liṅga*. This single *Liṅga* contains 1008 *liṅgas*.

Naṭarājar Temple : This is also one of the important statues in the temple. Naṭarāja is facing south. There is a proverb in Tamil "*Naṁbinavanukku Naṭrāju*" (Those who believe in God —fot there is Naṭrāju to protect them) "*Nambāthavanukku Emarāja*"— (Those who do not believe in God— there is Emarāja to kill them).

In the month of Paṅguni the festival begins. In this we have to see silver Chariot, Māvaḍi Sevai and the weding of Śiva with Pārvatī. During this season thousand of people come here to have *darśana* of Lord Śiva and to get His favour and blessings.

Śrī Kāmākṣī amman Temple

Śrī Kāmākṣī Amman temple is one of the reputed centres of the *Śakti* worship and is also accounted as one among the three renowned *Śakti* seats. The other two being the Madurai Mīnākṣ ī and Kāśi Viśālākṣī. This temple is situated almost in the centre of big Kāñcīpuram and is surrounded by main streets (*Rāja Vīthīs*) on all the four sides. The temple is encircled by a huge *prakāra* wall with four entrances, but the main entrance is in the east. The temple, of course, has a long history tracing from earlier times, but the present structure is possibly of a very late date. The earliest epigraphical reference to Kaṁakkoṭṭam is found in an inscription dated 1259 A.D. from Tripurāntakam, Kurnool district. Since then every Dēvī shrine in the Tamil country has come to be known as Kāmakkoṭ ṭam. Kāñcī being the important centre of Devī-cult as evidenced by the Purāṇas and by the canonical literature of the Tamil saints, Kāmākṣī occupies an important place at Kāñcī where Kāmākṣī herself is called Kāmakōṭi. It is believed that the very city is said to have been built in the form of Śrī Cakra according to the Śākta āgamas.

According to *purāṇas,* it is said that *Śakti* emanated as Kāmākṣī from the *bilākāśa* before getting herself consecrated at the Kāmākṣī temple. Traditionally, there is a belief that there was a delightful grove of Campaka trees around the main shrine, now known as *Gāyatrī Maṇḍapam.* The *dēvas* took the form of parrots and worshipped Śrī Dēvī here. Śrī Devī, after giving protection to the *Dēvas,* enshrined herself in the Śrī Cakra in *Sūkṣma* form. This Śrī Cakra, just in front of Śrī Dēvī is considered more sacred and all *pūjā* and prayers are offered to it.

Śrī Ādi Śaṅkara, who was born at Kālaḍi in Kerala, travelled all over India and propagated the *advaita* philosophy by enlightening about the true worth and value of the *Vedas* and *Upaniṣads.* He established the five *maṭhas* in different zones of India, one of which was at Kāñcī, while the others were at Śṛṅgērī, Dwāraka, Badrīnātha and Purī. The legendary account connecting Ādiśaṅkara with Goddess Kāmākṣī was that the Goddess used to take the form of Kāḷī at nights and caused havoc to the people and the country. Thereupon Śaṅkara did penance to please the Goddess and restrain Her from causing terror to the people. Very much pleased by the deep devotion and prayer of Śaṅkara, the Divine Mother assured him that She would not stir out of the temple without his permission. He is said to have consecrated a *yantra* in the Śrīcakra, which is found in the sanctum-sanctorum of this temple.

The temple is situated in the northowest direction at about half a kilometre from the bus stand.

Important Sannathies to be worshipped : 1. Gāyatrī Maṇḍapam; 2. Kāmakōṭi Kāmākṣī; 3. Śrī Cakram; 4. Tabas Kāmākṣī; 5. Pilakāśal; 6. Arūpa dakṣmī; 7. Varaghes; 8. Santhāna Sthamambam; 9. Arthanarīśwara; 10. Rūpa Lakṣmī and Kalvar perumāḷ; 11. Annapūrṇāi; 12. Dharma Saṁstha; 13. Ādi Śankarar; 14. Durvāsā Munivar; 15. Festival Kāmākṣī; 16. Thundeeramahāraja; 17. Mahā Saraswatī; 18. Dharmasthambam; 19. Karikala Bairavar; 20. Durgai; 21. Kāśi Viswanāthar; 22. Pañcagṇgai; 23. Bhūtanigraha perumā and 24. Agasthiyar and Ayagarivar.

Gāyatrī Maṇḍapam : This is situated in the middle of the first *prakāram.* Kāmāksī is sitting in the middle of the *Maṇḍapam.* This *maṇḍapam* contains twenty — four pillars.

Kāmakōti Kāmākṣī : In the middle of the above *maṇḍapam* Śrī Kāmākśiiwsi is sitting in the southaeast direction with four hands. Kāmākṣī had appeared to destroy the *asuras* called Pūrvam Paṇḍakaśuran and Paṇḍakāsurān to get rid of the fear of *Dēvas.* Kāmākṣī is called Kāmākōṭi, Kāmāk because she gives boons to all who worship Her.

Aruba Lakṣmī : This *sannati* is situated in the left side of Kāmākṣī. Aruba Lakṣmī is in the north direction.

Paurāṇic History of Aruba Lakṣmī : Once, Mahālakṣmī made fun of her husband's (Mahāviṣṇu) beauty.So Mahāviṣṇu became very angry with her and made her face to be very ugly. To get her original beauty, Mahāviṣṇu advised her to go to the earth and perform penance in the Kāmākṣī temple. Mahālakṣmī did so. At that time Kāmākṣī gave blessings to her and named herAñchana Kāmākṣī. Māhālakṣmī got her original beauty by the blessings of Kāmākṣī.

Kamakōṭi Pīṭham (*alias*) *Śrī Cakram* : This is situated opposite Kāmākṣī. This has some special importance.

Santāna Pillar : This is on the left side of Kāmākṣī. Those who go around the pillar will get children. These were the words of Kāmākṣī Amman.

Ardhanarīśwarar : This is in the *Gāyatrī Maṇḍapam*. Ardhanārīśwarar is facing in the south direction.

Kāśī Viśwanāthar : This is also in the third *prakāram*. In the south side, Kāśī Viśwanāthar is facing in the east direction.

Mahiṣāsuramardinī : This is also in the third *prakāram* inside the eastern *Gopuram*. Mahiṣ āsuramardinī is facing Kāmākṣī in the standing position.

Annapūrṇī : This is in the first *prakāram* on the way to *Gāyatrī Maṇḍapam*. Annapūrṇī is in the south-east direction. Kāmākṣī was taken the incarnation of Annapūrṇī to destroy the Asuras.

Ulagaḷanḍa Perumāḷ Temple

This is one of the ancient templesin Kāñcīpuram. This temple is situated at nearly half a kilometre from the bus stand in the north. Very near to this temple is theKāmākṣī temple.

There once lived a great emperor, Mahābali by name. He was very generous and charitable but was very proud. He could give anything to anyone who approached him without hesitation. At the same time, he was very cruel to *Dēvas*. The *Dēvas* could not tolerate his curelty and so they appealed to Mahāviṣṇu to protect them. Lord Viṣṇu paid heed to their request and decided to destroy the emperor. So he approached the emperor Mahabali in the disguise of a poor young brahmin boy and asked him for three feet of land to make penance. The emperor granted him his wish. At once God Viṣṇu took his huge form namely '*Viśvarūpa*' and measured the whole sky by one feet and the whole world by the other. He asked the emperor for the third feet of land. Now the wicked emperor realized his mistake. He showed his head to the Lord and asked him to place His foot on it. Lord Viṣṇu did so. At once all his pride vanished. He surrendered to the Lord and became pious. He requested the God to grant him the wish that he should always be praying to him. Accordingly God, Viṣṇu left his head alone to be above the earth and pressed the rest of his body to be buried under the earth. One can see the head of the buried emperor under the foot of this image.

This temple is situated in the centre of Kāñcīpuram and can be easily approached from any direction. Out of the eighteen sacred Vaiṣṇavite shrines in the city of Kancīpuram, five are located in the Ulagaḷandar temple itself. They are : Ulagaḷandar, Kāraikāthan, Ooraikātthan, Nīraikātthan and Kārvannatthān. The Lord Ulagaḷandar is an extraordinary artistic product, gigantic, measuring 10 metres high, kindless emotion and ambition of the devotees and visitors, stretches out his leg as if in the attitude of measuring the three worlds. Another leg is placed firmly on the head of king Bali. Though the temple was in existence, during the Cōḷa times as attested to by the inscription found here stating that Tribhuvanamuḍaiyāl, the queen of Kulōttuṅga I (A.D. 1070-1122)had made tax-free land gift to this temple, the present structure seems to have been built by the Vijayanagar emperor in 17the century. This temple has also the credit of having their earliest inscriptions of the Pāṇḍyas dated to A.D. 1228 at Kāñchipuram. This temple is not only renowned for its sanctity, but also for giving distinguished personalities to the scholarly world like Parimel Algar, the expert commentator of *Tirukkural* of the 13th century A.D. He was a priest of this famed Ulagaḷandaperumal temple.

Śrī Kumārakoṭṭam Temple

The worship of Kumāran, also known as Murgan Seyan has highest antiquity. The Saṅgama works treat him as the God of hills and its surroundings and is a proper deity among the Tamilian society from the earliest time onwards. The present Kumārakoṭṭam, the abode of Kumāra at Kāñcīpuram, is a modern construction built only in the recent past. But the evidences show that this temple would have been under worship little earlier, as it earns the praise of Aruṇagirināthar, the famous author of *Thiruppugazh*. It is astonishing to note that Śrī Kaciyappa Śivācariar only here got the divine grace to begin his great work Kandapurāṇam in Tamil.

According to the traditional accounts, once when Lord Brahmā was himself unable to explain the meaning of the sacred '*Ohm*', Lord Subramaṇia put Brahmā in custody and took charge of his work of creation also. Thereupon, Lord Śiva deputed Nadidēva to Muruga so as to set Brahmā free. Muruga first declined and then wishing to propitiate for his refusal established a shrine for Lord Śiva and did penance here.

Kacchapēśwarar Temple

The Kacchapēśwarar temple, situated on the western part of Kāñcīpuram is facing to the east with the main entrance on the north. It is one of the glorious temples in Kāñcīpuram and its origin and greatness are vividly dealt in the book called *Kāñcīpuraam*.

While churning the milky ocean to get ambrosia by the *asuras* and *devas,* Viṣṇu took the form of a huge tortoise to support the mount Mandara, the churning shaft. The *paurāṇic* narration further states that after all was over, the tortoise became very proud and cause havoc in the water. The activities of Viṣṇu in the form of tortoise, become intolerable to the gods and the people appealed to Lord Śiva, who promised to make the tortoise become calm and gentle as before and did so accordingly.

This *pauranic* account is transferred into the stone as sculpture here, where the tortoise is shown worshipping Lord Śiva. Lord Śiva is said to have taken the form of *Jyotirliṅga* here during the *praḷaya*.

Besides the above said temples, there are numerous shrines, scattered throughout the locality, numbering more than 200 temples. Of them, mention may be made of the well-known Citragupta Swāmī temple to the east of the *rettai maīḍapam* (Big Kāñcīpuram), the *Aṣta bhujam* temple, which received the praise of Alwars, Śrī Yathoktakārī temple, Śrī Viḷakkoli Perumāḷ temple and Śrī Sūryavirāṭ ēśwara temple a few furlong to the east of Kāñcīpuram. There is nothing outstanding about these temples, most of them being late and specimens of a period when the creative forces were thoroughly exhausted.

Pāṇḍavadūta Perumāḷ Temple

This temple is situated about three kilometres from the eus stand and one kilometre west to the Ekāmbaranāthar temple.

Historical Evidence : There are three incriptions of which one is not visible.and two inscriptions are on the north and south walls of *Garbhagṛaham*. The inscription on the north wall denotes that a merchant provided the temple with a flower garden and for the upkeep of the same he, purchased lands in Oriravirukkai village in Chingleput district.the inscription on the south wall denotes that a merchant in Kāñcīpuram gave some gold to the *pujārī* of the temple to provide two measures of curd for the use of God every day. These inscriptions were inscribed at the time of the Cola king Korarjēswarīvarman *alias* Kulōttuṅga Cōḷa Dēva.

Important Deities to be seen : 1. Śrī Pāṇḍavadūta Perumāḷ; 2. Śrī Rukmiṇī Thāyar; 3. Matsya Thīrtham and 4. Śrī Aruḷāla Perumāḷ Emperumanār.

Śrī Pāṇḍavadūta Perumāḷ : This Perumāḷ is no other than Lord Kṛṣṇa. The legend is as follows. After the Paṇḍavas has completed their exile, they deputed Lord Kṛṣṇa to the court of the Kauravas to demand from Duryōdhana the then ruling prince, to ask him for their share in the property or at least five houses, as a sign of compromise. Accordingly Śrī Kṛṣhṇa went to the Court of Duryōdhana and told him what the Pāṇḍavas had demanded. Duryodana denied their demand wholly. After this, King Duryōdhana with the help of his matternal uncle Sakuni thought a cunning plan to kill Lord Kṛṣṇa. He built of false throne made of bamboos, a number of soldiers were hiding under it. It was planned as soon as Lord Kṛṣṇa was made to sit on the throne he would fall down and the soldiers would kill him. When kṛṣṇa entered the court of Duryōdhana, he was warmly invited and taken to the throne. Lord Kṛṣṇa knew all the cunning arrangements. He camly sat on the throne. At once the throne cracked . Lord Kṛṣṇa took his huge form, the Viśwarūpa. Even the blind king Dhṛarāṣṭra got his sight to see the Viśwarūpa Darśanam. The whole court except Duryōdhana shook with fear and prayed.

Here inside the temple Śrī Lord Kṛṣṇa is shown in a sitting position, showing his Viśwarūpam to the audience, and Śrī Rukmīṇi Thāyār is consort of Śrī Kṛṣṇa.

Matsya Tīrtham : It is a small tank inside the temple where, it is said that the king had performed penance to see the Viśwarūpa Daraśanam of Lord Kṛṣṇa here.

Śrī Aruḷāla Perumān Emperumanār : He is one of the *Ācāryas* from the time of Rāmānuja. He is otherwise called as Devarāja Muni and his spiritual descendants are now managing the temple.

As many as four Āḷwars i.e., Bhūtathāḷwar, Pēyāḷwar, Thirumaṅgai Āḷwar and Thirumālisai Āḷwar have praised this Lord and the name given to the temple in the *prabandham* by Āḷwars is Thiruppadagam.

The annual Bramōtsavam of Śrī Pāṇḍavadūta Perumāḷ is celebrated on Kṛṣṇa Jayantī for ten days between the month of August and September. The temple is open from 8 to 11 in the morning and from 5 to 8 in the evening. Pilgrims may have free *Darśana* of the Lord.

7. Temples of Kuṁbhakōṇam

Nāgēśwara : One of the main shrines in Kuṁbhakōnam is Kuṁbhēśwara or Kuḍomūku. The eastern temple to this is called 'Nāgēśwara' temple or Kīḻakkoṭṭam, Kuṁbakōṇam is generally known as Bhāṣkara Kṣētram. Sūrya has worshipped as this temple an several occasions. The eastern temple deity is called Nāganāthaswāmy, and the temple at Kīḻakkoṭṭam is called Nāgēśwaraswāmī. When the deluge covered the earth, the pot containing the nectar broke and the place where it was found is called the Kumbhēśwara temple. The Bilwa tree which was found is called *bilvavana*. The prop of the pot found was called 'Sōmēśwara temple', the coconut was 'Abhimukhēśwara', the ceremonial thread found as the place was called 'Gowthamēśwara' etc. In other words, there are three temples in Kuṁbhakōnam.

1. Kumbhēśwara (Kuḍomūkku)
2. Nāgēswara (kuḍanthai Kīḻkkoṭṭam)
3. Kāśīviśwanātha (Kuḍanthai Karonam)

There are 10 Śiva temples and 7 Vaṣṇavite temples in Kumbhakoṇam. In Nagēśwara temple there are four ponds namely : Singa thīrtham, Śubham, Sūrya Puṣkaraṇi and Paḍithturai (lake).

Kuṁbēśwarar' : Among the temples of south India the Kumbhēśwaraswāmī temple at Kuṁbhakōṇam is a famous one. The name of this place was Kuḍamūkku. The Nāyanmārs and Āḻwars have sing in praise of this temple. The *Mahāmaham* festival is an important festival, which is celebrated once in twelve years.

At the end of the Kaliyuga due to the deluge, Brahmā thought that the whole world would be destroyed. Lord Brahmā approached Śiva, who directed Brahmā to create a pot, fill it with Necsar and established the same near the Meru mountain. When the deluge destroyed everything in the world, this pot reached the present Kuṁbhakōṇam. Then Lord Śiva took the guise of a hunter and with his arrows broke the pot, the necsar was spread and the pot which broke in piece, became a *liṅga* which is called "Kuḍavāsal". Here the goddess is Maṅgaḷa Nāyak. Here the Lord has taken a shape of 'Kuṁbha *liṅgam*' which is made out of sand. Here, the importance is given to the *thīrtha* than the idol. The combination of Gaṅgā, Yamunā, Saraswatī, Saryaū, Godāvarī, Narmadā, Indu and Kāverī rivers are found in the *Tīrtham.*

8. Kālahastī

Thiru Kālahastī is called 'Dakṣiṇa Kailasa'. When Pārvatī described the Vāma bhāga of the Lord, he directed to do 'thava' in Tirukkālāhastī. The Goddess Ambikā took the manifestation of 'Balagana Pūngōthai'. At the end of this Lord 'Paramēśwara' gave darśana in the form of 'Śiva Liṅga' and the divine unique took place.

Here, the Lord is called Śrī Kālatthnāthar. Śrī Rāma is said to have visited this temple after his vanavāsa. The following episodes are noted in this temple.

Among the *Pañcabootha*, Vāyudēva worshipped *Bālagānaṁbika* and attained *Varaṇbhāga*. Viṣṇu, Brahmā Bharadwāja, SukhaBrahmā, Śrīrāma, Vasiṣṭha, worshipped, the combination of Markaṇḍēya, Bhardwaja, Śrirāma Sukha *thittas*, the prime place attained by Kaṇṇappanāyanar along side Tirukkāḷatthynāthar.

9. Madurai *

The Madurai temple complex is situated in the centre of Madurai city, and consists of two main shrines dedicated to Sundarēśvarar and to his consort Mīnākṣīi.

The temple complex encloses an area of 15.37 acres and, without the Āḍi streets, an area of 13.19 acres.

Literature like the Other Arts : Plastic, pictorial and performing arts florished during certain periods because of regal patronage and other encouraging atmosphere. A study of literature and arts during these periods helps in tracing such patronage and consequently the evolutionary trends. The periods especially in relation to the Pāṇḍyan country may be broadly grouped as under :

I. Saṅgama and Post-Saṅgama period : Up to 600 A.D.

II. Bhakti and Post-Bhakti period : 600 to 1000 A.D.

III. Period of Growth, Fall and Restoration of temple : 1000 to 1500 A.D.

IV. Period of New Ventures : 1500 to 1800 A.D.

V. Modern period : 1800 A.D. to the present day.

To focus attention on relevant materials, it becomes necessary to further classify literature as follows:

I. Literature providing direct or indirect references on the Madurai temple.

II. Literature panegyric in character.

III. Literature legendary in content.

This classification has been evolved for the convenience of study and permits overlappings. For instance, the Tevāram songs provided information on many temples, but are panegyric in character. The *Tiruviḷaiyāḍal Purāṇams* of Perumpāṟṟappuliyur Naṁbi and Parancōtiyar and others belong to all the categories, for they are literature providing both direct and indirect references to the Madurai temple and at the same time contained much of panegyric material interwoven with legendary accounts. Nevertheless, this classification helped in shifting materials for the study of the evolutionary trends in the development of the temple complex. Music, dance, and festivals are sculptural traditions of the temple.

Bhakti was not mere emotionalism, nor even intellectual love forthe God, nor mere blind worship but 'beautiful and harmonious expression of the three aspects of man : cognition, conation, and feeling'.

The Tēvāram hymnists Jñānasṁabanar, Tirunāvukkaraśu and Sundarar during the seventh and eighth centuries paved the way for the spread of Śaivism and the rediscovery of its deeprooted traditions. They, in their pilgrimages in Tamil Nadu, have not failed to visit all Śaivite shrines with earlier traditions and to sing poems on most of them. Jñānasambandar visited Madurai city and the temple, at the special invitation of Queen mankaiyarkkarayiar and Minister, Kulassiraiyar. Arikeśarī Maravarman (640-670), the Pāṇḍyan ruler was a convert to Jainism. With regal patronage, Jainism spread its net and for its effective propagation, Jain monks had camped in the eight hillocks around Madurai. Śaivism then received a setback. To prevent its total annihilation, Queen Mankaiyarkkaraśiyar and minister Kulāssiraiyar drew up a strategy to wean away the king from the influence of the Jains. And for this purpose, they invited Jñānasambandar. The saints visited Madurai and prayed to the deity and by the performance of miracles he reconverted the king to the Saiva fold. Jñānasambandar's songs contains valuable information on the temple and the religion which it nurtured.

Tirunāvukkaraśar, a contemporary of Jñānasambandar, also visited the temple but the visit was not noteworthy enough. His songs too, afford a glimpse of the temple.

Almost every important temple in south India has a *Sthalapurāṇam* chronicling in eulogistic terms accounts of its mythological, legendary and historical antiquities and traditions. The *Sthalapurāṇam* of which there are two different versions, differences more in the nature of arrangements of materials rather than in contents. *Sthalapurāṇams*, in general and *Tiruvilaiyadal Purāṇam* in particular, are not analogous in the strictest sense of the term, to the *Saṁskṛa Purāṇams,* which are expected to have five characteristics called the *pañca lakṣaṇas* i.e. each *purāṇām* should do, with the following five topics : 1 account of the creation of the universe; 2. its destruction and consequent rehabilitation; 3. the genealogy of gods and patriarchs; 4. the reign of the Manus, and 5. the history of the *Solar and* lunar race. These *pañca lakṣṇas* are absent in the *Tiruviḷoaiyāḍal Purāṇam* because it deals with the founding of Madurai city and not the universe, catalogues a list of the Pāṇḍyas who ruled Madurai and not the list of Manus, and the three other *lakṣaṇas* of the *Śaṁskṛta Purāṇams* are totally absent.

Myths are narratives which a society accepts as truthful accounts of what had happened in the remote past. Folktales on the other hand are narratives based on the traditional beliefs. Legends too are myths believed to truthful events, but by an audience set in a period less remote when the world was much the same as it is now. The table below brings out the import of these statements.

Sl No.	Form	Belief	Time	Place Attitude	Principal	Character
1.	Myth	Fact past	Remote	Different world or earlier	Sacred	Non-human
2.	Folk-tale	Fiction time	Any place	Any	Secular	Human or Non-human
3.	Legend	Fact	Recent past	World today	Secular or Sacred	Human

The study of the table discloses that the Tiruviḷaiyāḍals are not mythical accounts, ner are they folktales, but they are legends. Mīnakṣī in these legends is not the daughter of Himayan or as the sister of Viṣṇu but is the daughter of Malayāṭṭuvāsa Pāṇḍiyan, despite her emanation from the sacrificial fire. Further, historic personages like Jñānasaṁbandar (7th century) and Māṇikkavāśakar (9th century, Varakuṇan II 862-880 A.D.) appear in these legends. The river of Madurai, the legendary Vaikai is the same as it is noticed today. Hence, it would be seen that the Tiruviḷaiyāḍal narrations are just legends, and seem to have multiplied perhaps after the founding of Madurai city and much more than that, after the planning of the temple.

These legends on the Madurai temple are stated to be found in the six Sanskrit works.

I. *Sarasamukya* : a section of the *Uttara Mahā Purāṇmm.*

II. *Hālasya Mahātmyam* : a part of *Īśa Saṁhitā* of *Skanda Purāṇam.*

III. *Aṣṭamī Pradakṣiṇā Mānmyam* : a part of *Brahmā Saṁhitā* of *Skanda Purāṇam.*

IV. *Nīparaṇya Māhatmyam.*

V. *Sundarapāṇḍyam.*

VI. *Śiva Līlārṇavam* of Nīlakaṇtha Dīkṣitar.

Neither authors of the first five *Saṁsi* works nor even the very existence of these first five works are known, except *Hālasya Mahātmyam. Sārasamukya* is supposed to have been translated into Tamil by Perumpaṟṟappuliyur Naṁbi, entitled *Tiruvāḷavayutaiyar Tiruviḷaiyadal Purāṇam.* In the case of *Halasya Mahātmyam*, the text is available in Sanskrit though its most illustratious Tamil translation by Parancōti Munivar called *Tiruviḷaiyāḍal Purāṇām* is better known and read. The third work *Aṣṭ ami Pradakṣiṇā Mānmyam* seems to have been translated and published by Ramasamy Pillai. *Niparaṇya Mahātmyam* was translated in Tamil by Vimanata Panittar, the work is known as *Kadambavana Purāṇam. Sundara Pāṇḍiym* was translated by Anatari. *Śiva Līlārṇovam* is based on *Hālasya Mahātmyam* and composed during the kingship of Tirumalai Nāyakkar (1623-59 A.D) perhaps at his instance, by his *Rāja Guru*, Nīlakaṇttha Dīkṣitar.[17]

II. Bhakti and the Post–Bhakti Period (600-1000 A.D.)

The legends grew in sacredness during the seventh to ninth centuries, as disclosed by the Tevāram songs of Jñānasambandar and Tirunāvukkarasar of the seventh century. Jñānasambandar of the seventh century refers to the following fourteen legends in his Tevāram songs :

1. *Veḷḷaiyānaikapamtiṭṭtatu*
2. *Veḷḷiyampalattirukkuttaṭiyatu*[18]
3. *Vētattukkupporuḷaruḷic Ceitatu*[19]
4. *Māṇikkam vīṟṟiatu*[20]

5. *Nanmatakkutalanāṭu*[21]
6. *Ellam valla cittaranatu*[22]
7. *Virutta Kumara palaranatu*[23]
8. *Tirumukam koṭuttatu*[24]
9. *Palakāiyīttatu*[25]
10. *Panrikkuttikalai mantirikalakkiyatu*[26]
11. *Tiruvalavayantu*[27]
12. *Cankappalakai tantatu*[28]
13. *Pāṇḍiyan curamtirattatu*[29]
14. *Camanāraikkaluvēṟṟiyatu*[30]

I. Origin of the Madurai Temple Priest :

Kulaśekhara Pāṇḍiyan (1190-1216 A.D.) colonized Brahmins from the north at Madurai in order to perform worship at the temple and the details of either number or the place of their colonization are not found in the manuscript.

The *Sthanikar Varalāru* is silent till 1278 A.D. when it is recorded that there were six hereditary offices in the temple, two belonged to the priestly order and were held by (a) Sundara Pāṇḍiya Brahmādirayar, a Gouḍa Brahmin, and (b) Manunitikanda Brahmādirayar, an *Ārya*. These heriditary offices were known as '*Maṭhādhipatyam*'.

During the interregnum of Muslim rule in the Madurai region (1323-1370 A.D.) Kulaśēkhara Perumal, a Soliya brahmin and a priest of the Kariya Māṇikka Perumal temple, was officiating as the priest of the Madurai temple.

Empena Uṭaiyār (1371-1402 A.D.) filled up a priestly office that remained vacant in 1377 A.D., chosing Vataman and a back— tufted Brahmin, Sadāśiva Bhaṭṭār by name because of his erudition and his righteous conduct.

II. Temple Service

The temple service known as *Uḷtturai Cēvai* included the following functions :

1. *Śivakāryam* — general superintendence and the duty of initiation of disciples.
2. *Pūjākarman* (*Sādhakam*, *Arcakam*) — performances of *arcanā*, and other rituals in the sanctum.
3. *Devadākāryam* (*Alaṅkṛtaṁ*) — decorating the deity, taking it out on perambulating and attending to all the rituals connected with it.

4. *Paricārkam* — service as an attendant to the main priest in his daily routine and also to clean lamps, vessels, etc.
5. *Pāsakam (Svayaṁbāgam)* — the preparation of *Naivedyam* (food offering to the deity).
6. *Tirumālai* — the preparation of garland for the diety.
7. *Śrī Pandarakkāval* — watch and ward of the sanctum.
8. *Tirumaṇikkāval* — watch and ward of the *Utasava* deities (perambulatory icons).
9. *Tuvaippaniviṭai* — sweeping the floor for the temple.
10. *Śrī Paṇḍārakkaṇakku* — the maintenance of the accounts of the rituals like *abhiṣēkam* etc. in the sanctum.
11. *Ṛṣabhamudrai* — holding the seal of the temple.
12. *Tirumañjanam* — the duty of fetching water for abhiṣēkam.
13. *Parivaṭṭa śuddhi* — the duty of cleaning the vestments worn by the deities, and differs from *Paricārkam,* which includes cleaning of lamps.
14. *Vēda Pārāyaṇam* and *Purōhitam* — the recitation of the *Vedas*, lighting of sacrifical fire, and performing of nigamic rituals, prior to the commencement of festival or special *pūjās*.

The study of the origin of a temple is beset with problems. The word 'temple' generally stood for the present edifice and its environs. The edifice as it stands at the time of study might contain earlier structures or certain architectural features, epigraphs that may help in deducing the probable age of the temple. But, for a place like Madurai where the temple has stood for ages, and referred to continuously in legends, folktales and literature, the origin of the temple taking the present edifice alone into consideration by evidence referred to *supra* may be highly misleading. For the present edifice is only a replacement of an older one around the *Mūla Mūrti* which is a *svayaṁbhū* and which has been in existence for a considerably long period. So a temple has to be considered as the space enclosing and organized around an installed diety, which is known by evidence both literary and epigraphicale to exist continuously through the ages. In these cases, it becomes necessary to look for other methods to determin— the origins. It is here that a large number of myths, legends and other traditional lore containing seeds of truth,which are available, have to be investigated to discover the origins of the deity and subsequently the organized space around it.

The temple festivals are primarily religious in character and provide opportunity for people at large to gather and fulfil religious obligations and vows. The time of festivals synchronized with solstices, equinoxes, full moon, new and other astronomical phenomena, when people believed that the earth was influenced by celestial bodies and a dip in a sacred river or water-source would result in their physical, psyshic and spiritual well-being. Incidentally, these festival occasions generated great commercial activity, with the result that they in the course of time assumed socio-economic roles. In view of this, the powers that be, the rulers, took deeper interest in and enlarged the scope and form of these festivals.

I. Saṅgama and Post Saṅgama Period : Upto 600 A.D.

Considerable references are found in Saṅgama works on festivals held in Tamil Nadu but the direct references to the festivals of Madurai discovered are only two. The first is in *Akanānūru* which speaks of Poiyya Vilavu of Kujal i.e., never failing festivals of Kuḍal-Madurai. The second one is in *Maduraikkāñcī*.[31] The commencement of festivals is announced by the beating of the drums.[32]

The festival at Madurai referred to in Maduraikkāñcī is seven-days,festival, the significance of which is to wash away bad deeds. The final day — the seventh day, ended therefore in a *Tīrttavari*, i.e., a bath in a water-source, here, the river Vaikai. The line '*Kalunir Koṇṭa eḷū ṇāḷ anti*' in *Maduraikkāñcī* indicated two traditions that were in vogue at that period viz., 1. A seven- day festival was celebrated, and 2. The festival ended in Tīrttavari. The manner in which the festival procession is described. as headed by Maluval Netiyon. indicates that this seven- day festival was that of a temple of Śiva. Akanānūru mentions that festivals occurred endlessly at Madurai.[33]

If this reference of Akanānūru to the never- failing festival of Madurai is to be taken note of, it would either mean that the seven-day festival mentioned in *Maduraikkāṇa* never failed in its regularity of observance or that the festivals[34] generally celebrated in Tamil Nadu were regularly held. If it is so ,then Kārttikai lighting up festival, Tai Nīrāḍal is celebrated all over the Tamil region would also apply to the Madurai temple. The other reference like the cooking of Kar paddy[35] were festivals of the home.

II. Bhakti and Post Bhakti Period — 600-1000 A.D.

By the seventh century temple festivals has been systematized. Jñānasambandar's references to a number of festivals held in the thirty seven temples in Tamilnaud confirms the existance of a festival calendar for the Tamil country in Śiva's temple. The festival (Vila) mentioned by him are : *Aṭṭami vil̤ā, Atirai vil̤a, Aippaśi vil̤ā (Oṇam), Kārtikai vil̤ā (Viḷakkiṭṭu viḷā), Tinkalnal vil̤ā, Tar vil̤ā, Taippūśa vil̤ā, Pankuni Uttira vil̤ā (Olinal), Paruvanal vil̤ā, Peruncanti vil̤ā, Porrappu vil̤ā, Macikkatalattu vil̤ā.*[36]

The two arts of music and dance have been intimately associated with the religious activities in India. The temples of south India resound with the music played from the small hours of the day till the late hours in the night. Dance, till its abolition by statute, was performed in front of the *sanctum*; in fact, a scheme of music and dance was in vogue in each of the important temples of south India.

Music and dance are included in the items of *upāsanāa* offered to the gods and doddesses.[37] The music with its twin attributes of melody (*rāga*) and rhythm (*tāḷa*) has developed regional variations and traditions. In this chapter, a study of certain traditions which have ingrained themselves in the soil of Madurai and its temple will be examined. So far, in each chapter, a subject was dealt with in two ways : I. Chronologically, and II. Thematically. Such an approach for tracing the traditions in music and dance is bound to have repetitive repetitive statements. Music and dance, like all other arts, flowered under regal patronage. It received an impetus during the *Bhakti* period. Under the imperial *Pāṇḍityas*, it received increasing encouragement. Under the Nāyakkars, it grew in stature and assumed new dimensions.

This unbroken tradition from the Saṅgama age to the modern age is unique.

Several works on music existed in the early Saṅgama period. Paripālai[38] (second century B.C.) is a work that could be rendered in music. The other musical works of the Tamil classical period known by their mention by later- day commentators are : *Pañca Marapu*, *Isai Nunukkam*, *Indira Kaliyam*, *Baratasēnāpattiyam*, Kūttanūl and Tāḷasmuttiram. By the time of *Śilappadikāram* (sixth century A.D.), music[41] and dance had developed not only definite laws of theory and practice, but even comprehensive theories of appreciation.[42] The '*Arankeṟṟukātai*' and '*Aicciyārkuravai*' provide a wealth of information on applied music and dance.[43] *Kuravai Kūttu* was a dance with seven girls, each representing a note of the ancient Tamil musical scale.[44] The dance traditions embodied in *Śilappadikāram* seemed to be indigenous and had deep roots, for, Bharata's *Nāṭya Śāstra*[45] spoke highly of them and named them as *Dakṣiṇātya*.

I. Music Tradition

The combination of *rāga* and *tāla* in hymns is in vogue in Tamil Nadu[46] and the earliest traceable compositions are the Tēvāram hymns. The Tamil word for the rage (the basis of melody which,where heard creates a feeling of elation) is *pan* and the Tēvāram songs were composed on the earlier *pans* known.[47]

The timings are in *nāḷikais* commencing with the sunrise which occurred every day. To convert the timings into the time scale now adopted, the determination of the time of sunrise is necessary. Taking the sunrise on the average to be 6.00 a.m. every day, the timings of the *pans* will be also follows,:

Table showing the *Pakal, Iravu* and *Potup pans* in Jñānasambandar's *Tevāram* and their timings

Time		Pan	
Nalikai	**Hours**	**Classifications**	**Name**
		Paka Pan **(Day)**	
0—03	6.00 —12 a.m		*Puranirmai*
03—06	7.12—8 .24 a.m		*Gāntāram, Piyantai*
06—09	8.24—9 .36 a.m		*Intaḷam-Tirukkuruntokai*
12—15	10.48—12 .00 a.m		*Takkēci*
15—18	12.00—1 .12 p.m		*Naṭṭapāṭai*

21—24 2.24—3 .46 p.m	*Paḷampañcuram*
27—30 4.48—6 .00 p.m	*Pañcamam*

Iravuppan (Night)

30-33-3/4 6.00-7.30 p.m.	*Tākkarākam*
33-3/4- 7.30-9.00 p.m.	*Paḷantakkarākam*
37-41 9.00-10.30 p.m.	*Cīkāmaram*
41-45 10.30-12 .00 mid night	*Kolli, Kollikkouvanam* *Tirunericai, Tiruviruttam*
45-48-3/4- 12.00-1.30 a.m.	*Vijālakkuriñei*
48-3/4- 1.30-3.00 a.m.	*Mēkarākakkuriñci*
52-56 3.00-4.30 a.m.	*Kuriñci*
56-60 4.30-6.00 a.m.	*Antalikkuriñci*

Potup paṇs Sevvāṭi, Seṇṭuruṭṭi and Tiruttaṇṭakam

Jñānasambandar's Tēvāram Songs

Seventeen Tēvāram songs on Madurai are now available, of which fifteen are of Gñānasambandar's and two of Tirunāvukkaraśar's. But the text of Jñānasambandar songs include only of his songs on the Madurai temple. Śēkkiḷar, the author of *Periapurāṇam*, a work on the sixty-three saints of Tamil Nadu, mentions fifteen songs stated to have been sung by the young saint at Madurai on various occasions. The songs listed by Śēkkiḷar and the order in which they are referred to in his work are:

1. *Maṅkaiyarkkaraśi Valavarkon Pavai*
2. *Nila Mamit āṛṛala vayinan*
3. *Ceiyyane tiruvaḷavaimēviya*
4. *Kaṭṭu mavaturitturi*
5. *Vēṭa Vēlviyai tantānai*
6. *Piramānur Vēṇupuram pukaḷi*
7. *Maniner vili Naṭarāja*
8. *Mantiramavatu niru*
9 *Poka mārtta pun mulaiyal*
10. *Talirila valaroli*
11. *Valka antanar*
12. *Vaṇṇiyu mattamu mati poti*
13. *Vitalala vayilay*
14. *Alanilalukanta tirukkaiye*
15. *Mannil nalla vaṇṇam*

(The list provides only the words at the commencement of songs)

The six other songs not included in the Tevāram texts under Madurai are classified under different heads in the same texts, i.e., two songs are found under Tirunallaru[48] two under Śiyāli,[49] and the other two under '*pōtu*[50] (general and not relating to any shrine). It is Śēkkiḻar that first gave out a sequence in which the songs were sung and their relevance. We are guided by the Śēkkilar's versions. Of the seventeen Tevāram songs on Madurai, the remaining two were of Tirunāvukkarasar's.[51]

The Tēvāram songs of Jñānasambandar are specifically related to the various events that took place at Madurai and its temple during his visit sponsored by the Pāṇḍiyan queen Manikaiyarkkaraśi[52] and a minister of the Pāṇḍiyan court Kulāccirayar. Both of them were staunch adherents of Śaivism, a religion which was losing its hold over the Pāṇḍiya Nadu at that time, as the Jains had real patronage and consequently people's acceptance. The Pāṇḍiyan queen and the minister worked out a strategy to restore Śaivism to its original place and in pursuance of it, sent emissaries to Jñānasambandar, who was staying at Vedāraṇyam (Tirumaraikkātu)[53], inviting him to Madurai. The saint consented.

By the application of the diurnal *pan*-time-scheme considered *supra*, the timings of arrival and performance of miracles etc. by the saint at Madurai can be deducted.

While approaching Madurai, Jñānasambandar's hymn is in Kuruñcippan, Nilamaitarralavayinan timed to 3.00 to 4.30 a.m. Evidently, the morning prayers commenced at 3.00 a.m.[54] Jñānasambandar with his rotinue at the outskirts of the town. On seeing the queen, the saints sang a composition in *puranirmal pan* time to 6.00 a.m. to 7.10 a.m. That day evidently in the morning while the encourage was settling down in the Vakrcamatam in the town the Jains set fire to the encampment. The fire spread and Jñānasambandar rendered a song in Kaucikappaṇ timed to 8.24 a.m. to 9.36 a.m. and put the fire out mystically.

The second day, about the same time, he sang the composition '*Kattumavaturitturi*' in Kaucikappaṇ, praying for Lord's grace to bestow on him the strength to argue with Jains.

An interview with the king in as arranged on the third day. While answering the king's query about his native place, Jñānasambandar gave out a song in Kāntārappaṇ. The timings of this *pan* was 7.12 a.m. and 8.24 a.m. When the Jains invited Jñānasambandar for a contest and when he readily agreed; and the agitated queen Mankaiyarkkaraśi met the saints late in the night, adjudged by the Kollippann in which Jñānasambandar sang timing 10.30 p.m.-12.00 midnight. In his song, the saint reassurred the queen that he was a match to the scheming Jains and that she need have no worry about his age nor of the burning incident that happened the previous day. Jñānasambandar was sure that he was guided by the Lord of Madurai in his actions and nothing untoward would happen to him.

The fourth day, the saints visited the king and cured his endemic fever by applying the holy ashes, accompanied by the song '*Mantiramāvatu Nīru*' in the Kāntarappaṇ. The *Paṇ's* time was 7.12 to 8.24 a.m. a time that was most appropriate to see the king. Jñānasambandar in order to demonstrate the superiority of Śaivism composed the poem '*Pokamarta puṇ mulaiyal*' in a palm leaf and placed it in a fire. The *pan* of the song was Catari, the timing of which was noon. (12.00 noon to 1.12 p.m.). In another contest he wrote the song in a palm leaf '*Valka antanar*' singing it in Koucika pan (8.24 - 9.36 a.m.) and let it in the river. The leaf swam across the current and reached Tiruvēḍagam after a little over fourteen hours' time gap determined by the difference in timing of the *koucika paṇ* and the *Koḷḷi paṇ* (10.30 p.m. -12.00 midnight) of the song which Jñānasambandar sang at Tiruvedagam, while lifting the leaf. The contests were over and Jñānasambandar on the fifth day led the king, the queen and the minister to the sanctum of the Madurai temple and rendered a thanksgiving song to the Lord in *Koucika paṇ* (8.24 - 9.36 a.m.).

Assembled in his *maṭam* with his followers, Jñānasambandar evidently sang the song '*Alanlalukanta*' in *Paḷampañcuram pan* timed as 2.24 - 3.36 p.m. — the post-lunch period — a time that was suited for a gathering of the devotees.

The following table presented the eight *paṇs* sung by Jñānasambandar and the diurnal timing of the events narrated above.

Table showing the time, name of *paṇ* and the commencing lines of song sung by Jñānasambandar prior to the performance of miracles.

Time	**Paṇ**	**Commencing line of song**	**Events**
3.00-4.30 a.m.	*Kuriñci*	*Nilamāmitaṟṟala-vayinan*	While approaching Madurai.
6.00-7.10 a.m.	*Purnirmai*	*Mankaiyarkkaraśi*	On meeting the queen on the outskirts of Madurai
7.12-8.24 am	*Kāntāram*	*Piramanur Venupuram*	On meeting the king;
		Kantirama-Vatuniru	On meeting the king and curing his fever
8.24-9.36 a.m.	*Kaucikam Tiruvālāvay*	*Ceyyane*	Jains set fire to the encampment and Jñaanasambandar sang to subside the fire.
		Kaṭṭu mavatu riṭṭuri	Sang to gain strength to fight the Jains.
		Valka antanār	In the water contest
		Vitaḷalavāyilai	Requests the grace of the Lord with king

			and queen and minister in attendance
12.00 noon 1.12 p.m.	*Cātari*	*Talarilavalaroli*	while placing the palm leaf in fire.
2.24-3.36 p.m.	*Palampañcuram seituli*	*Vetavēlviyai nintanai*	Afternoon meeting with his followers
		Aḷanilalukanta	-do-
7.30-9.00 p.m.	*Paḷantakka rākam*	*Pokāmartta puṇ mulaiyal*	In praise of the Lord
10.30-12.00 midnight	*Koḷḷi*	*Maṇinērvili mataria*	Midnight meeting assuring the queen that nothing untoward would happen.
		Vaṇṇiyu maṭṭamu mati poti cataiyinan	At Tiruvedagam while collecting the palmleaf after its travel against the stream for fourteen hours.
		Maṇṇil naḷḷavaṇṇam	While meeting his father who had joined him just then.

10. Mayilāḍuthurai

When Dakṣa was doing *yajña*, the consequent action of his insulting Lord Śiva ended in his end. At that time, his daughter Umā took rest beneath a tree. A peacock mistook her flocks of hair as its hair and took shelter in her. Later on, the Goddess started doing penase there itself and merged herself with the earth. Learning this, Lord Śiva blessed her saying that 'You will take birth along with a peacock, where I will be the presiding deity and unite with you. Henceforth, she was known as Gowrī Mayūram and the Lord Mayūranātha.

11. Paṭṭīśwaram

Among the 127 temples on the banks of Kāverī, the 23rd temple is Paṭṭīśwaram. Among the four daughters of Kaṁadhēnu, Paṭṭi did penance and this place is called Paṭṭīśwaram. Because he protected Patti and other cows, he is known as Paṭṭiśwarar and Dhenupurīśswarar. Because *devī* did penance here, this place is called 'Devīvanam' and '*Śakti Vanam*'.

12. The Temples of Râmanâthapuram

The Rāmanāthapuram district was part of the old Pāṇḍiyanadu, which was praised as '*Pāṇḍya naṭepalam pāṭiyākum*'.[56] It has presently been divided into the three districts of Kamaraj district, Rāmanāthapuram district and Pasumpon Muthurāmaliṅgam district.

According to the census of 1961, there are 518 temples.[57] Out of these, 518 temples, 355 are under Hindū religious and charitable endowments, 91 are under Śivagaṅgā Saasthānam, 56 are under Rāmanāthapuram Samasthānam, six are under Ainthu Kōyil Dēvasthānam and ten are under private managements. Out of 518 temples, 189 are Śiva temples, 72 are Viṣṇu temples, 26 are Murugan temples, 98 are *Śakti* and village goddesses temples, 56 are Vināyaka temples and 77 temples are other minor deities. These temple belong to a segment of time from 5th B.C. to 19th century. During my field study I have discovered some dilapidated temples with beautiful icons and remarkable incriptions.

Śiva temples at Injar (Śivakasti Taluk), Cheṭṭikurchi (Tirupathur Taluk), Veliankudipatti (Tirupathur Taluk) and Arumurimaṅgalam are remarkable. Our ancestors laid great emphasis on temple worship in their lives. The temples were not only prayer halls but also served as educational institutions[58] hospitals, record offices, recreation centres and local administrative *sabhas*. Here, we can recall the words of our great poetess Auvaiyar '*Kōvililla uril kūḍi irukkavēṇḍa*'. We classify them under the heads of cave temples, Śiva temples, Viṣṇu temples, Śakti temples, Vināyakar temples, Murugan temples, historically important temples and newly found-out ancient temples.

Some Remarkable Features of the Rock-Cut Temples

1. *Kunṛakuḍi* : Kunṛakkuḍi is very near Kāraikkuḍi. There are three cave temples with later inscription of Pāṇḍiyas and Cōḷas.
2. *Mahipālanpaṭṭi* : Mahipālanpaṭṭi is a small village situated between Nerkuppai and Tirupattur. It is the birthplace of the renowned Saṅgama poet, 'Kanian Punkunranar', who sang '*Yādum ure yāvarum kēḷīr*' and the scholar Pāṇḍithamani Kathiresan Chṭṭ iar. This place was also known as Pūnkuṇram. Māravarman Sundara Pāṇḍiya's inscription of the 12th century calls this place as '*Pūnkuṇra nāṭṭup pūnkuḍi*'.
3. *Muvaraivenṛan* : This rock-cut temple is isolated from the surrounding villages and in the midst of quarry. Additional building and Kāmakoṭṭam should have been erected by the latter Pāṇḍiyas.
4. *Piḷḷaiyārpaṭṭi* : *Piḷḷaiyārpaṭṭi* temple is an important one in the history of Tamilnadu. It is an ancient and wealthy temple too. The vināyagar temple is considered to be the first. It will be discussed below elaborately.
5. *Piranmalai* : There are two temple here, one is at the bottom of the hills and other is situated at the highest place of the hill, which could be reached with the help of the stone staircase and is called 'Mankai pākar temple'.

6. *Śēvalpaṭṭi* : Śēvalpaṭṭi is a small village in Sāthur Taluk. Two handed Vināyāka, Naṭarāja with Jataohara and Viṣṇu are the great symbols of Pāṇḍiya architecture. One cannot see much a Naṭarāja anywhere in Tamil country.

7. *Tirumalai* : Though it is a lonely temple on a hill covered with trees and bushes, once it was a part of the mercantile city Alakamaneri, which is still a small village two kilometre away from Tirumalai.

Śiva Temples

Śaivism is considered to be the earliest religion of India, particularly in Tamil Nadu. Lord Śiva is marked as the premier God in the Hindu pantheon.

1. *Caturakiri* : Chaturakiri is an important hillstation situated in the midst of the thickest forest of tall trees at the height of 4000 ft. from the bottom of the Western Ghāṭs. It is 18 kilometres away form Watrap and could be reached by walk.

2. *Caturvēdimaṅgaḷam* : There are many Caturvedimaṅgaḷams, which means the settlements of Brahmins who are well versed in the four Vēdas. The village was called Nirūpaśēkharacaturvēdīmaṅgaḷam in 12th century. The name of the Śiva is Rudrakōṭ īśwarar and the name of the goddess is Mattuvarkuḷali.

3. *Cōḷapuram* : (Rājapalayam Taluk) — There are two temples one for Lord Śiva and the other for Viṣṇu. The Cōḷa king who lost his eyes at Seithur in a fight with a Pāṇḍiya king got them after praying to Śiva at this place.

4. *Dēvathānam* : The temple of Nāchatai tavirta perumān and Tēvamperṟanāyaki is situated 3 kilometre away from village of Dēvathānam. It is considered to be Ākāśakeṣetram.

5. *Dēvīpaṭṭinam* : Dēvīpaṭṭinam *alias* Navapāṣāṇam is a sea-shore village, which is famous for *Navagraha* stones. Nine stones are embedded in the sea, a few yards from the shore, which could be reached by walk and worshipped by the pilgrims.

6. *Iḷayaṅkudi* : Iḷayaṅkuḍi is the birth place of Iḷayaṅkuḍi Māra Nayanar, one of the 63 Śaiva saints. He has been immortalized by Śēkkiḷar in his Periyapurāṇam.

7. *Iḷayāttankuḍi* : Iḷayattankuḍi is the corruption of Iḷaippuṟṟum-kuḍi. The legend says the Lord Indra, *Devas* and Kaṇṇuva Muniar were troubled Sūrapaṇman.

8. *Kalayārkōyil* : This is one of the fourteen sacred Pāṇḍiya temples and sung by Jñānasambandar and Sundarar. Though the name is derived from Kāliśwarar, the god of the temple, the old name of this village is Tirukkāṇappēryiyal. The temple of Kāḷayārkōyil is a very large and handsome building surrounded by a strong stone wall. Three shrines are found within the big compound wall. They are Kāḷīśwarar, Sōmēśwarar and Sundarēśwarar— Sōmēśwarar representing *Sthūla*, Kālīswarar representing *sūkṣma* and Sūdarēśwarar representing *kāma*. The first is the oldest temple and was sung

by Sambandar and Sudarar. The smaller northern tower was built in the period of Varagunapāṇḍiyan.

9 Kōviḷūr : Because of the beautiful temple the place is called Kōviḷūr. Vīrapāṇḍiya, a pious king came here when the place was dense forest. Due to his tiredness he slept under a *Vaṇṇi* tree, laying his sword, which was given by Lord Kāḷīśwara, on his side. On walking up he found his sword missing. When he was searching for the sword he noticed a *Liṅga* in a bush and built a temple. So the lord is known as Koṟṟavalīśwarar.

10. Mariyūr : Here is an old temple of Pūvanti nādar and Pāvalanira vaḷḷi. The temple is said to have been founded by one Dūrma Gandha/Maharṣi and Varuṇa Bhagavān.

11. *Mattūr* : Koṅganar, one of the eighteen *siddhas* converted copper into gold and tested it here. So this place is named as Maṟṟūr or Mattūr.

12. *Mānāmadurai* : The Sōmanāthaswāmī, Ānandavalli temple is built according to the local legend, by God Candra in order to get relief from the curse of Takkan.

13. *Piranmalai* : The oldest name of this place was Tirukkōḍumkuṇram. Sambandar, who visited the place, called the lord as Tirukkōḍumunṟaiśwarar. The temple which is at bottom of the hill is called Tirukkōḍumkṇṟaiśwaram.

14. *Śakkōṭṭai* : Śakkōṭṭai is mentioned in the lithic records in the *Vīraśakaramuḍaiyār*. Umaiyāṁpikai temple as Śaiakkaḷūr is situated in Perumbur Nadu, a sub-division of Kēralaśiṅga vaḷanādu.

15. Sālaigrāmam : The temple of Varaguṇīśwarar belonged to the 9th century A.D. accroding to the inscription. The Goddess is called Tirukāmakōṭīśwarī.

16. Śivakāśī : Arikēśarī Parākramapāṇḍiyan erected a temple at Tenkāśi and fetched a Liṅga for installation from Banaras. On his return he was unavoidably detained at Śivakāśī, which was then a forest. As the auspicious time arrived he installed the Liṅga and built a temple. So the place is called as Śivakāśī.

17. *Tirucculi* : Tirucculi, that is Tirucculial, was for a long time the headquarters for a long time the headquar of a *taluk* in Rāmanāthapuram Sītupati's estate. It is on the banks of the river Gundar, 12 kilometres away from Aruppukkōṭṭai and sung by Sundarar.

18. *Tirukkōlakkudy* : Now, the name is spelt as Tiru-Kāla-kuḍy. According to the legend, Kākōla munivar did penance here and obtained the grace of the God and the place was named after him as Tirukōlakuḍy. There are temples of Śatavāgiśwarar and Maragatavalli, Subramaniar and Śivadharmapurīśwarar with his consort Śivagami. The idol of Patañjali is worthy of note for its conception and design.

19. Tirupattur : The ancient temple Tiruttalinātar was visited and sung by Appar and Sambandar in the 7th century A.D. The *purāṇa* says that Vālmīki did penance here. Hence this place is called 'Valmīkīpuram' in Saṁskṛta and Tiruppattur in Tamil.

20. Tiruppuvanam : Tiruppuvanam means 'the sacred flower garden'. According to the *Sthalapurāṇa* Dharmarajā threw the bones of his father into the Vaigai water and all of them changed into flowers. So the village is named as Tiruppuvanam. The famous Pūvanātaswāmī temple, sung by Mūvar is situated on the southern bank of river Vaigai. As per Tiruviḷaiyāḍal purāṇam, Dāsī Ponnanayal made golden image of Lord Śiva, with the help of a Siddha who changed all her brass vessels into gold. Images of Tirumalainayakkar and his consort, Cokkappānyakkar, Vallabha Siddhar and Ponnanayal, the danceing girl are to be seen in this temple. There is a common belief among the people in this area that 'one who dies at Tiruppuvanam will reach *Svarga*'.

21. *Thitāṇḍatanam* : *Thirtam-āḍum-sthānam*, means the place where one can take a holy hath. As per the local legend, one Paṇṭita Cōḷa who was suffering from leprosy worshipped the God after taking a holy bath in the nearby sea and was cured. Hence, this place came to be known as Tittandatanam and the *Liṅga* as *Sarvo-Tīrtha-mudayar*.

22. *Tiruvēgampattu* : There is an ancient Pāndya Śiva temple dedicated to Ekambareśwarar and Snekavalli. Though there is no *paurāṇic* connection with this temple, it is remarkable for the structure, pillars and small statues of dancing poses.

Vaiṣṇava Temples

Vaiṣṇavism also played an important role in the religious history of Tamil Nadu. Saint Periāḷwar and his daughter Āṇḍāḷ were born in Śrīviḷḷiputtūr. Śrī Maṇavāḷamāmuni born in Kontakai. Rāmānuja, the great *sāvanta* came forward to sacrifice his life for the benefit of the ordinary people. Four out of the 108 sacred Vaiṣṇava temples (108 *Divyakṣētiraṅkal*) are in this district.

1. *Aḻagarkōyil* : The name Aḻagarkōyil will make one to think about Aḻagarkōyil, near Madurai. But this Aḻagarkōyil is at the top of the hill about 200 ft. height called Maṇḍūga or Tirumantiramālai near Śrīviḷḷiputtūr.

2. *Ariakkuḍy* : Arīkkuḍy is a corruption of Harikuḍī famous for a Perumāḷ temple called 'South Tirupati'. One Sevugan Ceṭṭiar, a pious devotee of Lord Venkaṭēśaperumāla of Tirupati, who used to offer his annual savings at Tirupati lived in this village.

3. *Iḷayātankuḍī* : Here is an old Perumālal temple at this place. There are numerous inscriptions in this ruined temple. Some of the 13th century inscriptions speak about Kalavalinādalwan.

4. *Iḷayanakuḍi* : There is a Vaiṣṇava temple dedicated to Śrī Vēṇugōpālaswāmī. A fragmentary incription calls the *perumāla 'Vīracōla vinnagar emperumāna'*.

5. *Mānāmadurai* : One Māvāli Vānadirāyan used to go to Aḻagar kōyil daily. Due to heavy rain one day, he was not able to go there. On that day, he had a vision that he should construct of Viṣṇu temple and worship. So he built this temple here.

6. *Śrīviḷḷiputtūra* : Śrīviḷḷiputtūra is the birth place of Śrī Periāḷwār and Āṇḍāla. This place is also known as Nācciarkōyil referring to Āṇḍāla. Gōdhapuri and Śrīdhanusupura

are also the names of this place. It is also one of the 108 sacred Vaiṣṇava temple (Divyakṣēttirankal.)

7. *Tiruvaṇṇāmalai* : Tiruvaṇṇāmalai was formerly known as Tirumalai, which means sacred hill. Folklores tell us that Lord Tirupati Venkaṭācalapati came for a hunt in order to marry Āṇḍāḷ and bless His devotee. We can reach the temple with the help of the stone steps flanked at intervals by lesser shrines and *Maṇḍapas*. Pilgrims take bath at *Kōnērī tamari tīrttham* before climbing up the hill, which is at the bottom of the hill.

ŚĀKTI Temples

The mother cult that was prevalent throughout the world was considered to be the earliest one. The ancient people thought the earth as a mother based on the fertility theory. Earth (female) and sun male have been the oldest of Gods, not entirely given up. In *Ṛigveda,* she was worshipped in the name of '*Vacdevī*'.

1. Irukkankuḍi : Irukkankuḍi, once called Iruppaikuḍi is famous for Mārimman, powerful Goddess in the Sathur Taluk.
2. Kāraikuḍī : Koppuḍaiyanāyakiamman temple is a very important one which occupies a busy junction where three roads meet.
3. Tiruvēṟṟiyūra : Tiruvēṟṟiyūra Pākampiriyala temple is a very famous one in this area, which attracts thousands of people, every Sunday, who were bitten by poisonous insects, such as snakes, scorpions etc. Though it is a Śiva temple of Lord Vanmīkanāta, locally it is called Pākampiriyal kōyil.

Vināyakar Temples

It is very important to mention the Vināyakara temples in this paper because he is called the First God (*Mudar kaḍavul*). Indians, both Hindus and Buddhists, worshipped him and believed that nothing should be begun without praying to Gaṇēśa. I think it is not a mistake to mention here the story how He tested His own father too. Once Śiva started a war with *Asuras* without worshipping Vināyakar. Vinayakar broke the axle of the car, showed his importance and ability.

1. *Piḷḷayārpaṭṭi* : Piḷḷayārpaṭṭi is a clam, small village situated between Kāraikuḍi and Tiruppattūr. It could be reached easily from these two places, where a rock-cut temple of the earlier Pāṇḍiyas is situated. Scholars like Dr. A.V. Jayācandran say that it is the earliest rock-cut temple in Tamil Nadu and belongs to pre-Pallava times. A Brāhmī inscription of late fifth century A.D. confirms this theory. The image of Vināyakar has some special features to be noted here. He has only two arms excluding '*Tuttikai*'. There is no *yajñōpavīta*. The right tusk is not broken and the trunk is turned to the right side. In one hand, he holds something which could not be identified well.

Murukan Temples

Lord Muruka is considered to be the God of Tamils. In Vaikāśī Viśākam and Taipūśam we can see many *kavaties*, *pālkuḍams* on the roads leading to the nearest Murukan temples. It is a common feature that if there are Tamils, there will be a Murukan temple also.

1. *Kunṟakkuḍi* : Kunṟakkuḍi alias Kunnakuḍi is a small village with a hill on which the Murukan temple is erected. This place is known as Mayūragiri, Mayilmalai, Arasavanam and Kṛṣṇanagaram.

13. Rāmēśvaram

The Rāmēśvaram temple is situated 33 miles to the east of Rāmnada, and is a well-known sacred place for the Hindūs. It is a place where both the Śavites and Vaiṣṇavites take equal part in worshipping the God Śrī Rāmanātha and Goddess Śrī Parvatavardinī, who is popularly known as Malaivaḷarkathali. For, the Hindūs believe that Lord Śiva was worshipped here by Śrī Rāma, the hero of *Rāmāyaṇa* and the place was sanctified by the presence of Śrī Rāma and his consort Sītā. Rāmēśvaram and Banaras are to the Hindūs what Mecca and Jerusalem are to the Muslims and Christians respectively. That has been the hope of millions of Indians through the ages. It has been a strong force of national integration. The saying '*Himavāt Sētupariyāntam*' conveys this. Hence, every Indian cherishes the ambition to complete his pilgrimage to Rāmēśvaram at least once in his lifetime.

The Origin

The origin of the temple may be traced back to a very ancient period. The epics and *Purāṇas* glorify the importance of the temple and the place and connect it with Śrī Rāma and Śītā. It is generally believed that the *Rāmāyaṇa* episode belongs to the sixth century B.C.[59] *Ahanānūru*, a Saṅgama work, also speaks of the importance of the place and connects it with Śrī Rāma. The Tēvāram hymns of Appar and Tirujñānasambandar (both lived in the seventh century A.D.)[60] also trace the origin of the temple from Śrī Rāma and Sītā, who are said to have consecrated the *Liṅga* at Rāmēśvaram.[61] According to them, the temple was a *pūnkōil* (surrounded by flowers) during the 7th century[62] A.D. The *purāṇas* also speak of the consecration of *Liṅga* at Rāmēśvaram by Śrī Rāma and his consort Sītā. But these *purāṇas* widely differ in stating the time and reason for the consecration of the *Liṅga*. For example, Rāmāyaṇa of *Vālmīki* says that Śrī Rāma worshipped Lord Śiva at *Setu*, near the Lord's great ocean, before his march towards Śrī Laṅkā and obtained the Lord's blessings.[63] The *Adhyātma Rāmāyaṇa* and the *Śiva Purāṇa* also give the same version. The *Liṅga purāṇa* and the *Skandapurāṇā*[64] speak of the consecration of *Liṅga* by Śrī Rāma in order to get away from the sin that he committed by killing Rāvaṇa, the ruler of Ceylon. Nevertheless, the above works uniformly speak of the installation of the *Liṅga* by Śrī Rāma.

The Rāmēśvaram temple seems to have influenced the origin of a number of other temples in south India with the same name and some of them have the same story of origin. For example, the Rāmēśvara temple at Quilon (in Kerala State), Rāmaliṅgeśvara temple at Āryapuram (Tanjore District), Rāmānathēśvara shrine in the Vēdāraṇyēśvara temple at Vēdaraṇyam (Tanjore District), Rāmānatha temple at Śrīnivāsanallūr (in Tiruchy District) etc. Are believed to have been the creations of Śrī Rāma and his consort Sītā. Perhaps these are later works on the model of Rameśvaram temple. However these temples have no place in the epics and the purāṇas.

The Rāmēśwaram temple takes its origin to the ancient period. It is evident from the hyms of Appar and Tirujñānasambandar that the temple was a thatched shed up to the seventh century A.D. The temple as it stands now is definitely not a work of a single ruler or a single age. It is a work of continuous process, starting probably from the ninth century A.D. to the 16th century A.D. Though the temple stands on a raised ground with its massive structures now, it has been through the ages a victim of geographical and geological distrubances. For example, the island of Rāmeśvaram itself was once connected with the mainland in those days. Later on, due to sea erosion, it became an island. But it is said that in the 15th century, a causeway was constructed by Śrī Kṛṣṇama Nāyak of Madurai, and subsequently damaged by stroms. This Kṛṣṇama Nayak might not have been a ruler of the kingdom of Madura, which included Rāmeśwaram. Because, the Nāyaka established their ruler in the Madura country only in A.D. 1529. The temple has undergone a number of changes, in the name of renovation.

The island of Rāmēśvaram has about 40 *tīrthas* in it; 22 of which are inside the temple.[65] The temple is noted for its flourishing *tīrthas*.[65] No other temple in the Indian subcontinent has such a vast number of *tīrthas* within its precincts. The taste of the water of the 22 *tīrthas* in the temple actually differs from each other, though these are very near the sea. While the sea water and water in and around the island of Rāmēśvaram is salty, the *tīrthas* inside the temple are very sweet to drink. The wells of these *tīrthas* have come to be dug in various shapes such as square, rectangular, polygonal, octogonal and circular. Rectangular, octogonal and circular are architectural forms connected with the traditional Hindū styles of art like Nagar, Drāviḍa and Vēsara respectively. However, the association of these forms to the shapes of the wells of the *tīrthas* cannot be ascertained and refuted totally. The sanctity of the place with its twenty-two *tīrthas* has been recognized from the earliest times by all sections of Hindū religion and by the epics and *Purāṇas*. Both *Skandapurāṇa* and *Sētupurāṇa* give an elaborate description of each of the *tīrthas* in the Rāmeśvaram temple. They highlight the examples and stories in order to glorify the importance of taking bath in the *tīrthas*. The stories are found to have been mostly connected with the characters of the epics. Though they contain unimaginable and exaggerated versions, one cannot set them aside as mere fictions and fallacies.

The Skandapurāṇā says that all the holy Gods and Goddesses and all the holy waters love to live on Mount Gandhamādana. The *Ānanda Rāmāyaṇa* speaks about the subsequent pilgrimages of *Śrī Rāma* to Rāmeśvaram and his bathing at Bhairavatīrtha. The *Ādhyatma Rāmāyaṇa* speaks that 'one who bows to the Sētubandha and bows to Śiva, Rāmēśvara with due observance or who goes to Banāras, brings water from the Ganges and bathes in Rāmeśvara with the same, will have his weight of sin thrown in the sea and will attain salvation without doubt. The *Matsya Purāṇa* glorifies the importance of *Kōṭitīrtha* by asserting that one who dies there goes to the region of Rudra and is born as a king in his next life after which he goes to heaven. According to the Sētupurāṇa and the *Skandapurāṇa* one has to take bath in this *tīrtha*, only after bathing in all the other tīrthas for freedom from and residual sin. It is believed that Śrī Kṛṣna freed himself from the sin of killing his maternal uncle Kaṁsa, by bathing in this *tīrtha*. *Setupurāṇa* says that the *Koṭitīrtha* gives all kinds of pleasures which are not given by other *tīrthas*. Even today, pilgrims who believed that taking bath in the *Kōṭ itīrtha* alone is sufficient for securing all sorts of blessings of God.

Agnitīrtha, the most important one, is in reality the Bay of Bengal, directly opposite to the eastern main tower to the temple. It derived this name because it was here that Śrī Rāma tested the chastity of Sītā after her return from the custody of Rāvaṇa. This *tīrtha* sprang up in the place where the God of fire (*Agni*) brought Sītā from the funeral pyre to Śrī Rāma, testifying to her chastity and purity.[68] It is believed that with the help of this *tīrtha*, Sutīkṣṇa, a disciple of Sage Agastya freed a young merchant from a curse of a sage whose son he had drowned in a pond. Even today people from all over India and abroad flock at this place and take bath in this *tīrtha*. Parents who do not have children also believe that a bath at this place will give the potentiality of giving birth to child. Dhanuṣ kōṭi, a suburb of Rāmēśvaram, is a very important *tīrthasthala*. But at present, it has lost its importance due to sea erosion.[69] It is the confluence of the two seas — the Bay of Bengal and Indian Ocean. Tradition says that a bath at this point will give the fruits and ability, prosperity, fame, knowledge and wisdom from desire and purity of mind. The *Padma purāṇa* and the *Nāradīyapurāṇa* speak of the glory of Danuṣkoṭi and the importance of bathing in that place. The place is connected with the story of the *Rāmāyaṇa* and the origin of the Rāmēśvaram temple. Thus, every *tīrtha* inside the Rāmēśvaram temple and outside it has a story of separate uniqueness.

The Rāmēśvaram temple rituals are performed six times a day. These rituals are based on the *Āgamic* principles. The *pūjās* consists of a number of stages such *as āvāhana* (the evocation of the diety), *āsana* (presenting Him a seat), *Svāgata* (asking water for washing his feet), *arghya* (presenting water to Him in which flowers, saffron and sandalwood powder have been placed), *ācamanam* (offering water expecting Him to wash His mouth and face), *madhuparka* (offering a beverage composed of honey, sugar and milk), *snāna-jala* (water for His bath), bhūṣshaṇa-ābharaṇāsya (offering cloths, jewels and ornaments), *gandha* (pasting sandalwood power), akṣatas (rice grains mixed with saffron), puṣ pa (offering of flowers), *dhūpa* (incence), *dīpa* (a lighted lamp) and *naivēdya* offering cooked rice, fruits, payasam and other etables and betels which consistute the mal to a single person. In those days the *pārāyaṇa* of *Gītā* and dance performances in the temple festivals have been celebrated peridically on specific occasions. The festivals attract both Śaivites and Vaiṣṇavites. The people from, North India come over here during the festival days. It serves the double purposes. They are able to worship the God as well as witness the festivals. During the festivals the island become an attractive buisness centre. Among the festivals the most significant is the Rāmaliṅga Pratiṣthā festival, celebrated during the Tamil month Āṇi (June-July). This festival is celebrated in rememberance of the pratiṣthā of Śiva Liṅga by Śrī Rāma and his consort Sītā.

The historical analysis of the Rāmēśvaram temple indicates that the temple reached its high mark during the Vijayanagar, Nāyak an Sētupati rulers. The references to the temple in Bhakti literature indicates its antiquity. Its most architectural pieces are the representatives of the Vijayanagar style. As a centre of social conglomeration, ragardless of any geo-centric feeling, the extensive layout of the temple from the utilitarian point of view stands vindicated. This temple itself in its totality is good specimen for study in Draviḍian architecutre.

14. Śrī Raṅgam

Śri Raṅgam temple is the chief shrine of Vaṣṇavites. The word 'Temple' itself denotes Cidambaram temple for Śaivaites and Śrī Raṅgam temple of Vaiṣṇavaites. The Śrī Raṅgam temple is the chief among the 108 great shrines (Tirupati) of Vaiṣṇavaites. We shall now discuss about the location of this temple, its construction, its history Mūlavar (the idol preserved in the sanctum sanctorum), Utsavar (the idol which is taken out in procession), the minor deities present in the temple, the manner of worship, the *Naivēdya* offered to God, the holy doctrines underlying the structure to this temple, the art and architecture, ornaments, festivals library and the museum.

Śrī Rāṅgam can be reach from Trici through Māmphazha śālai Tiruvānnaikkā — crossing a distance of six kilometres. The environs of the road to Śrī Raṅgam has a lot of greenery on either side — an abundance of coconut, mango and jack fruit trees around. The temple lies on an isle, surrounded by the River Kāverī on one side and Koḷḷiḍam, on the other. The 'Sthalam' or Holy place, which lies about 320 kilometres south of Mandras have a railway station too to the convenience of the pilgrims.

One or other festival is celebrated almost throughout the year. Truly, 322 out of 365 days contain some sort of local festival. Pilgrims from all over India, from places like Nepal and Kashmir for north, from Kanyākumarī in the south gather everyday here. Many come from foreign countries. They come to terms with the sanctity of the temple, understand its greatness and enjoy its artistic and architectural elegance. It is happy to note that recently the number of tourists from foreign lands has increased.

It is customary to refer to the temple at Śrī Raṅgam, Śrī Raṅgapaṭṇam, Appākkuḍathān Sannidhi, Thiru Kuḍanthai and Thiruvinthaḷūr as *Pañcaraṅga* temples. The great Lord Raṅga appeares as *Kastūrī Raṅga*, Kāvērī *Raṅga*, *Kalyāṇa Raṅga*, *Parimaḷa Raṅga* and *Hēma Raṅga* in these holy places on the banks of holy Kāverī.

Old Tamil literature speaks of ancient sthalas (Vaiṣṇava Gṛhas or Viṇṇagars), Thiru Ēkāmbaram (or Kāñcī), Thirumal Kuṇṛam (or Azhagar kōli), Thiuvengaṭam (or Tirupati), Thiruvanandapuram (or Trivandrum) and Thiruvaraṅgam (Śrī Raṅgam) are these places. Among these Śrī Raṅgam is very special. This place got the name Śrī Raṅgam because once the Holy Vimāna — the Śrī Raṅga Vimāna of Viṣṇu stuck to this place. An isle lying the midst of the winding branches of a river is called 'Araṅgam' in Tamil. Hence it is apt this 'Holy Arṅgam into Saṁskṛta. Some opine that this place is called an Araṅgam as the Lord who occupies the Vaikuṇṭha or Thiruppārkkaḍal (The Holy Oceon of Milk), The solar circle (*Sūrya Maṇḍala*) and the lotus like hearts of Saints desires to stay here especially. It could also have been called an Araṅgam as Thirumagāl (The Goddess Lakṣmī) dances here for the enrichment of benefit of Śrī Vaiṣṇavas here.

Śrī Raṅgam lies in between the two rivers Kāverī and Koḷḷiḍam just as the *Suṣumnā Nāḍī* lies between the two *Nāḍīs Iḍa* and *Piṅgaḷā* within our nervous system. The shrine which is the *Sādhanālaya*, with seven *Praharas* denotes the principle of *Sāthyālaya*, the human body or human enshrinement of the Lord. Hence, it heads the other, *Diva Dēśas* (or special shrines) it is called the *Talai Araṅgam* (Head shrine).

The temple is Big - not only in the sense of fame or *Kīrti* but also in the area of occupation. It extends over an area of half a squire mile. It contains Seven pathways (or praharas) and 21 (Gopuras — Towers) of various heights. It has been built by various kings extending over a period of many centuries. As the Lord Himself is 'Anadhi' so the dwelling place of Him is also *Anadhi*. We cannot fix the line of origin of the Temple.

The first *prahara* (The rectangular pathway around Garbhagṛha) is called Thiruvnnazhi Pradakṣ aṇa. The second is called Rāja Mahēndra Pradakṣaṇa. The third is Thōrapradakṣaṇa; the fourth prahara is the pathway to Thāyār (Naciār) *Sannidhi*. The fifth prahara was once grove which is reminiscient in its name Pakṣirājan grove. The sixth prahara consider of the uthira vīthīs and lastly the outermost seventh *prahara* has the Citthira vīthīs in it.

Originally, there were no habitations around the temple. Only the hereditory successors of the five Nambis were around the temple. Among the five Nambis, the first Nambi — Pattai Nambi — was incharge of the priesthood; the second — Perial Kovil Nambi — had the administrative responsibility and was incharge of the key; the third Sātha Nambi was the internal guard in the duties taking *Pantham* (Torch) and flowers; the fourth — Uthama Nambi had the responsibility of performing Ēkānta Kainkarya; the last — Peria Nambi was the Chief and he was the Guru of the Great teacher Rāmānuja. These were the people originally living around the temple.

The *Garbhagṛha* (sanctum sanctorum) and the seven *prahāras* (verandhas) around it have been built according to the *Śilpa Śhāstra*. We can see the sculptures of the *Avatāras* (Incarnatiāns) of Lord Viṣṇu and also of Āḷwārs on the 21 *gopuras* of the temple. The outer most three *prahāras* of the seven are streets in which shops and houses have been built. The temple lies in an area of 1200' x 800' inside the *prahāras*. There are many *maṇḍapas* and the shrines of minor deities around the main shrine. The minor shrines belong to the following deities : Koorathāḷwār, Nāthamuni Āḷwāra, Thoṇdaraḍipōḍi Āḷwār, Viṭṭhala Kṛṣṇan, Thiruppaṇṇāḷwār, UḷĀṇṛṣal, Kṛṣṇan Amṛta Garuḍan, Cokkapānai Hanumān, Uḍayavōr, Pārthasārthī, Cakarathālwār, Thirukāchi Nambi, Garuḍāḷwar, Nammāḷwār, Thiruṁāzhiśai Ālwar, Dhvaja Stambha Hanumāns, Sēnai Mudaliar, Raṅganātha, Sannadhi Kṛṣṇa, Thāyar, Paṭṭābhirām, the first Āḷwards, Kattaṇḍa Rāma, Bhōja Rāma and Piḷḷai Lōkācārya.

A glance at the Structure of Śrī Raṅgam Temple will suggest that Brahmāḥ had been worshipping Perumūlal who 'Thannāle Thān Ooruvam Payanthānai' had made this divine presence in the world of truth making himself both Śrī Raṅgam and 'Raṅga Vimānam'. Ishwhu, son of Vaivaśwata Manu has made penance towards Brahmāḥ and as a result got Śrī Raṅga Vimānam and Śrī Raṅgam gained His presence at Ayodhyā and had been worshipping Him.

From his days up to the days of Śrī Rāma, his descendants considered Śrī Raṅga Vimānam to be their family assest and worshipped it devoutly. Later Lord Rāma presented it to Vibhīṣhṇa on his way to Laṅkā, installed it at the Śrī Raṅgam Temple and also got up a donation and festival there acceding to the request to the monks (ascetics) there. Lord Śrī Raṅga linked this seat very much as so chose to remain here for ever.

Temple structures are of two kinds viz., body structure and heart structure. The Śrī Raṅga temple has been constructed on the body structure model with seven circles round it. This manifests the principle of the composition of the human body of seven elements. In body so Śaivism and Vaiṣ ṇavism, it is a common notion that the human body is the temple of God Śrī Raṅgam is one of those places which God Himself chose to stay in. The other such holy places are Thiruvēṅgaḍam, Thothatri, Salakgrāmam, Nara Narana Āśram and Naimisam. The Śrī Raṅgam temple is of *mūrtī* glory. Of the one hundered-and-eight Vaiṣṇava temples, the Śrī Raṅgam temple is the root and trunk and others are its branches. Lord Śrī Raṅga is present here the shape of Sutha with Thailakappu. He lies asleep on Ādiśēṣan as His bed. He is called, '*Azhakiya Manavāḷan*' (beautiful bridegroom), '*Nam Perumālai*' (our Lord Perumāl) and *Peria perumāl*.

Along with Śrī Raṅga Perumāḷ as Urchava Mūrtī (Festival God) both Śrī Devī and Boo Devī appears by. The right hand of Lord Raṅganātha is the lying posture points the foot. The face faces the south. East physical feature of Lord Śrī Raṅga in the lying posture signifies something. For the human body, the head is North and the foot in South. Aptly the Śrī Raṅgam Temple lies North-South. Lord Śrī Raṅga lies facing Laṅkā in the south for two reasons : 1. The sough is a blessed land and 2. Vibīshaṇa is his Votary.

The history of the Śrī Raṅgam temple is an ancient one. Like God's its period is incalculable. However its period is divided into Pre-Historical and Historical.

Particulars about temple have been arranged in order in 'Temple Notes' (Kōvil Olugu). Professor Ramarao while referring to the 'Temple Notes' says 'Olugu' means 'notes' and Koil according to Vaiṣṇavism denotes Śrī Raṅgam temple and to strengthen this he quotes the notes on the Siraurīśwara temple at Thañjāvur. The author or authors of 'Temple Notes' remains anonymous. It is said of period that the initial is called 'Kali Kālam' and the later is called 'Śālivāhana' Era. It is further said the Kalikāla years are false and the Śālivāhana years correct to some extent. This is started by Mr. Parthasarathy in 'Koil Olugu'. The style of 'Koil Olugu' resembles 'Maṇippravāla' style.

Garuḍa Maṇḍapa or *Garuḍadwāra Sannadhi* is a very vast one. Moolavar looks very tall and majestic in a colourful sitting posture. The finger and foot nails are long and crooked. The nose is attractive like that of the edge, sharp and crooked. The colour painting done several years ago has not faded at all. Near the Moolavar, the Urchavar statue is found below. *Thirumanjanam* is done to this during certain festivals. During the *Mohini Alaṅkāram* in *Vaikunṭha Ēkādaśī*, Śrī Raṅganātha stays in this *maṇḍapa* for the devotees to worship.

On the right of Garuḍa Maṇḍapa there is one small beautiful pond called Sūrya Puṣkarṇī and adjacent to that is the Tirukkāci Nambi Sannadhi. In the Vehicle chamber (shed) near Sūrya Puṣkarṇī we find chariots; vehicle of gold and silver on which the Lord is drawn in a procession. The vehicle are Adhiśēṣan or snake, Karpaka tree, three horses, two garuḍas, a silver yali, a silver elephants, a lion, Hanumanta, two haṁsas and two palanquins.

In addition of these, there are three cars. They are used in the months of Thai and chithirai and are called Thai car and Chithirai car. The third car is the 'Ko' (cow) car.

There are separate sannadhis for Pattabiraman, Muthal Āḷwārs, Thīrtha Karai Vasudēvar and Thanvanthri. Thanvanthri Sannidhi is on the way to Thāyār Sannidhi. There is found the figures of lack creeping on the hands of Thanvantri statue. This signifies the use of lack in ancient medical treatment. Before the Thāyār Sannadhi we find the five pits and the three entrances.

In other *sannidhis* too, worship is performed in accordance with the ancient traditions. Before Rāmānuja's period of the temple performed its rites in the Vaikhānasa fashion, Rāmānuja's intervention changed the worshipping fashion into pañcaratna method. The Śrīraṅgam kōil olugu gives the above information regarding *pūja vidhi*. Nādamunigal introduced the practice of performing Raṅganātha's Thiru *Ārādhana*, Thirumañjanam, Vēdapārāyaṇa Utsavas, etc., with the recitcal of Tamil Maiai (Āḷwārs, Pāśuras) Nādamunigal learnt these pasuras form Nammāḷwār. He brought in the practice of reciting appropriate Tamil hymns for the pūjā performances so that they are not lost in oblivion.

It is the duty of man to consider himself a slave to the great Lord, Śrī Raṅga. He should also perform such duties by which the Lord is pleased. Without doing service to others worshipping the Lord for one's own pleasure benefits and coming round His temple many times will only help to displease Him. If you love Him whole-heartedly he will bestow His gifts upon you.

Peria Perumāḷ Thirupaḷḷi Eḻuci (Walking up from sleep) takes place in the early morning with Vinā music. At 8.30 in the morning butter and milk are given in Naivedya to the Lord. The morning Naivedya also consists of Veṇ Poṅgal, Dōsai, Sūkku, Vellan, Kariamuḍu, Lime pickle, Thirunal Vaḍai, etc. During the afternoon (midday pūjā) at 12.30 p.m. 18 padis of rice, sathamudu (pepper soup), Kariamudu (Plantain), Dhal, Thirukkannamudu (Khir), Athrsam (a kind of sweet) are presented to the Lord as Naivedya. In the evening pūjā at 6.45 p.m. Kṣīrānnam (milk-rice), milk pongal, vaḍai, appam, thēnkuzhal, kariamudu, Dahiyōdanam (cur rice) etc. are given. The night Naivedyam consists of Vaḍiśil (Plain-rice) at 9.00 p.m. whith satti aravaṇal kariamudu; between 9.15 and 9.30 p.m. milk mixed with camphor, saffrom, cardamon with Nāṭṭucarkkaria (Brown sugar) are presented as Naivedhya.

In the same manner in the *Thāyār sannadhi, Naivedyam* is also offered. At 8.45 a.m. bread and milk are offered. At 9.00 a.m. *Dośai*, Pongal at 1.00 p.m. *vaḍiśal*, *Adhirasam*, *Dhāl* and *Thirukkāṇamudu* were given. At 6.45 *Vaḍai*, *Thenduzhal* sweet *puṭṭa*; at 9.00 p.m. *aravanal* (sugar *pongal*) are the usual Naivēdyas.

Other minor deities are offered only a two-time *pūjā* every day-in the morning and in the evening. During the *Utsava* periods, the *Naivēdya* is specially prepared. At all other times, the offering consists of milk and *vadisil* only. For *Añjaneya, vadai malai* and butter covering are performed.

Arts like music, play, dance architecture, sculpture, painting, etc. are enshrined in the Śrī Raṅgam temple. The works of art found in this temple do not belong to one particular century or one particular monarch. The Cōḷas, Pāṇḍyas, Naikas, Hoysalas and even the Mohamedans have contributed towards the enrichment of arts here.

In an epigraph in the Nonmugam Gopura Vāsal (the entrance of Nonmugam towers) five *Kīrthanas* of Tyāga Brāhmam are found. They belong to Kamboji, Arabi, Devagandhārī, Desiya Thoḍi

Sāraṅgā Rāgas. The hymns of Āḷwars themselves are set to proper music Nathamunigal who collected all *pasuras* from Nammāḷwar has classified all these hymns into two groups; *Iyal* and *Isai* (Literature and Music) and we should worship the Lord by singing the *Iśai Pāḍalgal* (Music) with the appropriate *Tāḷas*. The convention is to sing all the hyms of the Ālwars except Thiruvaimozhi during the '*Pahal Pattu*' (the ten days which preceed the *Śukla Pakṣa Ekādaśī* in the month of Marakazhi) and to sing Thiruvāimozhi during '*Irāpatthu*' (the ten days which begin with *Ekadasi* of the month of *Mārkazhi*) and to sing Thiruvāimozhi during '*Irāpatthu*' (the ten days which begin with *Ekadasi* of the month of *Mārkazhi*) and to sing *layrpa* on the following day of *Irapatthu*. These show that the worship of the Lord of Śrī Raṅga is intertwined with *Iśai* and *Iyal*.

Similarly some operas which have been formed from Hiraṇyavadha, Rāvaṇavadha, Kṛṣṇavātāra and Vāmanāvatāra have been practised for long for the benefit of illiterate masses. Hence not only literature and music but also drama has been patronised in this temple. The Kōyil Olugu narrates the following incident; During Muslims invasion a dancer girl with her power art charmed the Mohamedan chief and led him to the tower of Paravāsudeva and slew him by pushing from the top of the tower.

Festivals are celebrated each and everyday all over the year. They are periodical some on the particularly Nakṣatras or days; some are celebrated or certain Pakṣas,some on certain months; some are annual.

Kōḍai Thirunal or *Poochāthu Thirunal* is celebrated for 10 days in the month *Chithirai*. On the sixth day of is, the Lord decorāted completely with flowers emerges from the temple and resides at the Thurai Maṇḍapa, hearing *Perumal Thirumozhi* recited to the accompaniment of *Vīṇā*. On *Caīthra Pūrṇimā* He, after having a Holy dip in the Kāveri, performs *Gajēndra Mōkṣa* in the evening and returns to his '*Araṅgam*' without any instrumental music accept the '*Paḷḷisai*' of Araiyars.

Śrī Rāma Navamī and Śrī Jayantī are also celebrated Revatī is the birth star (Thiru Nakṣatra) of the Lord. Hence every Revatī day is celebrated. Caitira Brahmotsava is celebrated for 10 days. The Lord comes in procession for 9 days and takes bath in the Revatī maṇḍapa. The festival ends on 10th day after the daily procession is over and everybody goes to the Uḍayavar Sannadhi to worship him.

Vasantōtsava takes place for nine days in Vaikasi month. Jyēṣṭhābhiṣēkam falls in *Āṇi* month. On Adi 18th day or 28th day the Lord visits kāverī to have the Holy dip. In *Āvaṇi Pavitrōtsavam* is celebrated for nine days after Uiryadi. For *Puraṭṭāśi*, *Navarātri* is celebrated for nine days. On the eve of *Vijayadaśamī*, the Lord mounted on a horse goes to the Kaṭṭaḷagiya Śingar groove and shoots arrows in every directions.

In Ayppaśi, *Thirumanjañam* (sacred anoitment) is performed with Kāverī water in a golden pot. Uñjal Thiruvizha ('swing' festival) is celebrated for 7 days to Nachiyar and 9 days to the Lord. Dīpāvali, Kaiśika Ēkādaśī of Kārtigai and Karthigai festival are other important ones.

In Mārkazhi Thiru Adhyayana Utasava (Thiruvāimozhi festival) is important. Vaikuṇtha Ēkādaśī festival is the most famous festival. It was originally started by Thirumaṅgai Mannan (Āḷwār). Thiru Adyayana Utsavam falls into two halves; one half called 'Pakarpathu' before the Ēkādaśī and the other half called 'Irāpattu' after the Ekādāśī. In the month of Thai, Kanu and Magara Sangarāndhi are important celebrations. The Būpati Thirunāḷ is also celebrated as the Caitrai Brahmōtsavam.

In Māśi month 'Theppam' (boat-festival) is celebrated for 9 days.

All the minor shrines also have their own festival celebrated periodically. We cannot find the temple without any celebration at all or whatever the day we may choose to visit it.

15. Swāmimalai

The Swāmimalai town is eight kilometres far away from the west of Kuṁbakōṇam in Tanjore district. The temple is in the middle of the town. The river 'Kāverī' and its branch Arasataru in the south of Swāmīmalai.

Thiruēragem, Kurumalai, Kurugiri, Sundarachalani, Śivagiri - these are other names called for Swamimalai.

In Tamil literature, *Ēr* means — beauty; *Aham* means — House — so, the Lord Muruga is in the beautiful house i.e. - *Ēraham.*

Since Lord Śiva has proclaimed Lord Muruga as the '*Swāmī*' of this place, this place has become to known as '*Swāmimalai*'.

Lord Swāmināthа appears in a majestic manner. His eyes shows the mercy which he is pouring on the worshippers. He has 'Dhaṇḍāyutham' in his right hand and left hand is in his hip.

We have also special features in Swamimalai like *Sabāpathy Virgrahaw*. Here, Lord Subramaṇya himself is Candraśekhara. Near him stands '*Daivayānāi*'. During the 10th day of the festival, Lord Candraśēkhara comes to the Tirthavari. He is also known as Senapatī. In the south of the Mahāmaṇḍapa Sabāpathy becomes Lord Muruga. There Sabhāpati seems in four hands with Daivayāni.

There are five ponds inside the temples :

1. *Vajra Tīrtha*; 2. *Kumara tirtha*; 3. *Saravana poṇd*; 4. *Nelra Puṣkaraṇī,* and 5. *Brahmā Tīrtha*. Certain episodes are attached to this temple. The Lord '*Muruga*' giving *upadēśa* to Śiva. Bṛhadīśwara worshipping Lord Swāmināthа, the penance of Yajñamitra them ŚukaBrahmā, the donation of the eye by Lord Vināyaka, the concecration of Mīnākṣī Sundarēśwara temple at Swāmīmalai by Varagupaṇadya, the worship by Indra and the bith of Lord SuBrahmāṇya etc.

The temple is surrounded by rocks, measures 300/295 feet and is placed 60 feet from its base. The threetier *Gopura* faces south. One has to enter the temple after worshipping Lord Mīnākṣī Sundarēśwara on the eastern side. Other deities like Dakṣiṇamūrtī, Vijnēśwara, Sōmāskandha, Viśālākṣ ī and Viśwanātha, Lord Subrahmāṇya with Vaḷḷi, Durgā, are also found inside the temple. Facing the Mīnākṣī temple, one can find the five ponds. Before reaching the main deity, i.e. Swāmināthа one has to step over 60 steps. These 60 steps indicated the 60 Tamil years represented by 60 presiding *devas*.

As we enter towards the main shrine, one has to pass through Vijnēśwara facing south. Lord Swāminātha is also accompanied by Bhaṇḍikēśwara, Aruṇagirinātha and Naṭarāja in the main shrine. The temple worship is held according to the *Āgama* traditions and the *Kumāra tantra* method. The *Pūjā* is held during seven occasions between five-thirty a.m. (5.30) and 9 p.m. The festivals held during the year are *Brahmōtsava* (May), *Vaikāśi* (June), *Pavitrōtsava* (August), *Navarātri* festival (September), *Kandaṣaṣhṭi* (November), *Kārthigai* (December), *Thiruvāthiral* (January), *Pūśam* (January) and *Vaṭṭi Thirukkalyāṇam* (March).

The order temples surrounding Swāmimalai are Kapardēśwaa at Thiruvaḷañchuḷi, Kōṭiśwara temple at Koṭṭayyūr; Kāśinātha temple at Thirupuranbiyam: and the temple at Kuṁbakōṇam, Thirupuvanam, Thiruviḍaimaruthur, Paṭṭēśwaram, Dhārāsuram, Thiruppālai, etc.

16. Śīrkāḷi

This is one among the temples and it is the 14th temple. When the deluge took place, God himself cited the long temple at Śīrkāḷi floating — from that day onwards it is known as the prime temple. Here, he is enshrined along with Umādevī. The Lord here is also known as Thōṇiappar and place is known as Thōṇipuram. The other names are Vēṇupuram, Pugaḷi, etc. Kāḷi is supposed to have worshipped Śiva at this temple. The original name of the temple is Shērkāzhipuram. The deity in this temple is 'Brahmāpurēśwarar'. On the *vimāna* of the main shrine, a figure is shown wearing the skin of Śiva as his dress and the skeleton of Viṣṇu as his weapon.

17. Tirutthaṇi

The temple of Lord Muruga is situated in Chenlepet district and is to south of Kāñcīpuram. After fighting a battle with Sūrapadam, this is the place where Lord Muruga took rest. Hence, the place is called Thanigai! It is also a place where the fear of the *devas* were god rid of. The temple at Tirutthaṇi has been sung (extensively) by Aruṅgirinātha and has been referred to in several *Purāṇas*. Lord Muruga had married Valli at this temple. The seven *ṛṣis* worshipped Muruga at this place. Lord Muruga also worshipped at this place and acquired the power to destroy Sūrapadma. The temple is located on the hill of Tirutthaṇi and this temple is situated on the top of the hill.

18. Tiruvārūr

Among the Cōḷa temples, Tiruvārūr is one of the ancient ones. It is also known as Kamālapūram. The temple is surrounded by lotus flowers and is in the form of an island. This temple is also known as 'Naḍuva Nāyanar' temple. The goddess in this temple is 'Yogāmbikai' or 'Kamalāmba'. The *Pañcabhūta Kṣētras* and one of the *Sapta Viḍaṅga kṣetras* are also enshrined in Tiruvārūr. According to tradition, Tiruvārūr gives salvation for birth. In an episode, the presiding deity Tyagīśsa is said to have given rebirth to the King's son and the calf and since is called 'Vīdivṭānnga Tyāgēśa'. The *garbhagṛha* of Tyāgēśa is also a peculiar one, seated on the thrown along with Umā and Skanda — the Utsava *mūrtī* is an excellent piece of work in this temple.

On the two sides of the Tyāgēśa are Nīlotpalāmba and Kamalāmba. Facing south it has a separate temple along with a sakti who has placed Muruga on her shoulder and the Goddess holding the hands of Muruga. This is the rare piece of art work. The Kamalāmba is depicted as doing penance in this temple.

19. Tiruvānaikkā

Next to Śrīraṅgam, this is one of the biggest temples in Trichy district. There are five *prakāras* in this temple. There are seven *Gōpuras* and five entrances. The important shrines around this temple are : Mūlai Vināyakar, Sundara Pāṇḍiyan gōpuram, Ēkashari temple, Rāmatīrtham, Kubēra vimānam.

On the northern side of the temple is the Appulinga and the *thirtha* is called 'Śrīnātha Thīrtham'. According to *paurāṇic* tradition the Śiva *liṅga* floats above the water throughout the year.

One of the Cola king, while taking bath lost his pearl chain which was later found at the place where the present of Tiruvānaikkā is enshrined. This place is called as 'Jambūkēśwar' because the Śivaliṅga was worshipped by an elephant with the naval flowers (every day). That is why this place/ temple is also called 'Nāvalkōil'. Among pañcabhūtas the 'Appu' is placed in this temple. Appu is water. Umādēvī (i.e. Amba) created the Liṅga with water. The goddess here is 'Akilāṇḍēśwari'.

Because Umādēvī worshipped Lord Śiva here, even today the preist dresses himself as a Lady and do worship.

20. Tiruvoṭṭriyūr

Among 32 *kṣētras,* Tiruvoṭṭriyūr is one of the well-known *sthala*. This place is six kilometres away from Madras. This temple was praised by Appar, Sundarar, Sambandar and Māṇikkavāsagar.

The Lord is praised by Tripura Sundarī and Vaḍivuḍaināyaki - Brahmā seems to be '*Jōthiswarupa*' and is called '*Palagaiyadi Nathar*'.

21. Tirunelveli

Tirunelveli district, although it may not reach the heights, has make substantial contribution towards temple architecture. It occupies a prominent role in the art of wooden carvings. The art of sculptures is quite appreciable inspite of being given lesser important, compared to other places in Tamilnadu. The art of paintings has been given only negligent attention.

The era between the 8th century A.D.and 17th century A.D. marks the hallmark of temple architecture. In this district, only during these periods many temples were constructed by kings belonging to different dynasties, like Pāṇḍays, Cōḷas, Cola Pāṇḍyas, Medieval Pāṇḍyas, Tenkasi Pāṇḍyas, Ceras and Nāyaks. Most of the temples are situated on the banks of the river Tamraparṇī. Some of them are on the banks of tributaries like Hanumān Nadi, Chitra Nadhi, Pachiyāru, Kadana Nadhi, Karuppa Nadhi and Ciṭṭāru. Some of them are built in the midst of towns and villages.

The inscriptions which are found in most of the structural temples mention the name of the village and the name of the God. Kings had the habit of naming God after their names. Many examples can be cited to elucidate this feature.

Rāja Siṅgēśwara the God Koṭṭai Karuṅgulam was named after Rāja Simma Pāṇḍian III. Lord Viṣṇu the presiding deity at Mannārkōil is christened after Rajendra I and the temple is called 'Rajēndra Cōḷa Vinnagar'. Similarly He is called after 'Sundara Cōḷa Pāṇḍya' as 'Sundara Cōḷa Pandya Vinnagar Emberumān' at Kurumbur. The deity was later rechristened after 'Māravarma Sundara Pāṇḍya I'. 'Śrīvallaba Īśwaram', 'Cēra Cōḷa Pāṇḍyēśwara muḍaiyār', 'Kulaśēkharanāyanar', 'Varkuṇa Vinnagar Emberumān'. Kātchi koṇḍa Pāṇḍeśwarar', 'Kulaśēkhara viṇṇavar Emberumān', 'Śrīvallaba Viṇṇava Emberuman' are the names of deities that are named after the kings.

In some instances, the name of the deity as referred to in the inscription is different from the one used by the people of the area. '*Bilvavanēśwara*' of Paṭṭamaḍai is called '*Vallabheśwara*' in the inscription. '*Palvaṇṇanātha*' of Karivaḷamvandanallūr is called '*Kalantēśvara*'. In most cases, however, the temples maintain the same name of the Lord as gleaned from inscriptions as exemplified by Pinakkarutha Mahādēva of Dharuhāpuram, deity of Koṭṭaikaruṅguḷam and also of '*Candraśēkhara muḍaiyār*' of Māramaṅgalaṁ.

As the tradition goes, there are 108 holy shrines didicated to Lord Viṣṇu. Out of them, nine are situated in Tirunelveli district. These nine shrines are called the '*Navatirupatis*' (nine holy shrines). In the whole of India, there are eight shrines of Viṣṇu, which are considered to be '*Swayṁbhū*' in character and the temple at Naṅgunēri is one among them.

Tirunelveli and Courtallam are renowned for Śaivite temples. The Śaivite sāvant Thirujñānasambandar composed 10 hymns in paraise of Nellaiappar and 20 hymns in praise of Thirukuṭ ṭālanātha of Courtallam. The Vaiṣṇavaite sāvant Nammāḷvār has sung in praise of Lord Viṣṇu at Śrīvaikunṇṭham, Varaguṇamaṅgai, Peruṅguḷam, Tirukkaḷur, Tenttirupperai, Tiruppulinkuḍi, Naṅgunēr, Thōḷaivilmangalaṁ, Ālwār Thirunagari and Thirukkuruṅguḍi. Besides Nammālvār, the Lord of Thirukkuruṅguḍi has been sung by Thirumāliśai, Thirumāṅgai and Perīalvārs.

Lord Naṭarāja is worshipped as the main deity in places like Kattarimaṅgaḷam, Karisulndamaṅgalam, Karuvēlaṅguḷam and Chēpārai. These places housed the bronze idols of Lord Naṭarāja made by one sculptor. It is noteworthy that the family members of this particular sculptor are still earning their liveliood by continuing their traditional art.

Temples in Tirunelveli district can be broadly categorized into structural, monolithic and rockcut temples. Rockcut temples are found in places like Malaiyaḍikurichi, Tirumālapuram, Vīra Śikhāmaṇi, Kaḷugumalai, Chokkampaṭṭi, Sendamaram, Anandhaperi Maṇappāḍu and Tiruchendur. Kaḷugumalai stands as the best example for these three types of temples. As far as the monolithic temple is concerned, the style of Mahābalipuram is not followed here. The whole temple is made of one single rock, which is separated from the parent rock. The facade, like the entire lower portion, is roughly cut and unfinished. The central shrine is empty and unfinished. Now a modern image of

Gaṇeśa is placed in the sanctum sanctorum. The *śikhara* of this temple, octagonal in shape, is the work of early Pāṇḍya art. Albeit incomplete, it is famous for its sculptures. Sendāmaram there is a characteristic early rockcut temple with heavy pillars. The central shrine houses Śivaliṅga on the Paṇivatta. The rockcut temple in Ānandhapēri is incomplete and contains only one cell. The Thirumālapuram rock- cut temple closely resembles Mahēndravarmā Pallavan's style. This temple comprises a hall and a cell. The cell is flanked by *dvārapālas*. This temple acquires importance with its massive pillars and simple carving. The pilasters separating the sculptures on the main wall of the cave are decorated with lotus flowers. This temple represents the early phase of architecture in this area. Malaiyaḍikkurichi differs from other rock-cut temples of Tirunelveli district in having an inscription, which mentions the name of the builder.

Nellaiappar Temple

The Nellaiappar temple grew into a complex gradually from the seven th century A.D. in Tirunelveli, which was a capital of the late Pāṇḍyas. But it is interesting to note that there is no reference of Tirunelveli in the Saṅgama literature. But some scholars attribute the lines of Madurai Kāñcī to Tirunelveli and Dr. U.V. Swaminatha Iyer opines that '*Nellin Ūr Koṇḍa*' relates to Sāliyūr, the name of Tirunelveli as mentioned in the *Sthalapurāṇam*.

The place ruled by the Pāṇḍyas who were wearing nīma garland was known as Pāṇḍyanadu, Vemban Nadu and Vēmbanāḍu. Hence Tirunelveli was known as Keelvembanadu and it was Brahmādeyam also. Tirunelveli, situated on the banks of Tāmraparīṇi should bave been the capital of the Pāṇḍyas and thus secred a mention in the Jñanasambandar's Tēvāram.

The origin of south Indian temples is a mystery. It is difficult to give the date of the origin of temples. Kṣētravenppa mentions that there were a number of Śiva temples and the *Tēvāram* of Nāvukkaraśar says that there were 78 Śiva temples.

The time of a temple could be traced from the literary and inscriptional evidences and the architectural style of the temple. Thus it is not easy to fix the date of the origin of the Nellaiappar temple. It is evident that it was in existence during the seven th century A.D. and it gradually grew into a big complex during the ages since the seven th century A.D.

The temple is a double temple dedicated to Śiva and his consort Pārvatī. It is divided two equal portions, the whole occupying a rectangle 850' by 756', As Koṇḍrayadi, the Lord is supposed to be the first deity in the Sucīndram temple, Mūla Mahāliṅgam in the temple is supposed to be the deity in existence during the seven th century A.D.

Usually the daily *pūjās* were performed thrice a day as *Sirukalai sandhi*, *Ucchi sandhi* and Night *sandhi*. *Arthajāma sandhi* is also mentioned in some of the inscriptions. *Thirunantal* and *Thiruppaḷḷi Eḷūci* are mentioned in a few.

Sirukalai Sandi	milk
" "	
" "	*rudram*

" "	*amudupadi*
Kālai Sandhi	rice cake
(Midday) *Ucchi Sandi*	*Vedādhyayanam*
Sandhyādīpam	
Arthajāmam	
Thiruatthajāmam	
Thiruppaḷḷieḷuchi	
Thiruanantal	

Thirujñānam was chanted during Thiruppaḷḷi Eḷuci. Daily routine started Thiruppaḷḷi eḷucchi.[72] All these three sandhis were observed in the Nellaiappar temple. Thirujñānam was chanted during Thirupaḷḷi eḷuchi. Daily routine began from Thiruppalli eluchi and during Thiruananatal flowers are pavadai were offered to the deity. Śrīrudram was performed during early morning and Sandhyādīpam was burnt in the evening (dusk).[73] Water for Tirumañjanam was brought from the river as it is being done today.

Camphor, akil, chandan were offered to be smeared on the diety.[74] It is interesting to note that the same naivēdyam offered some 1300 years ago is being offered as Thirumudhu taday also.[75] It needs mention that almost all the inscriptions mentioned the same kind of Thiruamudhu since the Pallava period. Rice, dhal, salt, pepper, coconut, *Karuppakaṭṭi* (jaggery) to make rice cakes were given for *amudhupaḍi* during these *sandhis* in the 34th regnal year of Mar. Kulaśēkharadēva I.[76] Amudhupaḍi, Sathupaḍi, Tiruvilakku, Thirumalai, Iḷaiyamudu, Aḍaikayamudu, are mentioned in the 13th regnal year inscriptions of Mar. Sundara II.[77] Almost in all the inscriptions betal leaf and the nut are mentioned as *adaikayamudu*.[78]

Arrangements were made for special *pūjās* on auspicious days like *Viṣu* in Aypasi, *Chitrai*, *Śivarātri* and *Thirukārthigai*.

Days	**Deity**
Kārthigai	Car Festival Subramanya Piḷḷayar and Nachchiyar
Aṭṭami	Nelveli Udayanāyanar and Poḷḷapiḷḷayar for Abhiṣēkam
Thirukārthigai	Periyadēva Muthaliyar and Nāchiyar
Śivarātri	

Caitral Viṣu	
Amavāsai	Anavaratatana Perumal Adhyayanam

Saṅgama literature and *Tevāram* clearly give an account of the festivals. It was a tradition to take out the *utsavabera*. In the temple new icons were made and bronze of Śaiva *samayācāryas* were installed and arrangements were made for *pūjās* and festivals.

Donor	**Bronzes**
Nakkan Alagiya Perumāl	Subrahmāṇya Pillayar and Nacchiyar
Venadudayar	Aludaiya Pillai
Sankili Vīra Mārtaṇḍa Varman	Aruvathumuvar and nine saints
Vilupatharayar	Alagiya Tirucitrambalam udayar
Koothanvali	Periya Theva Muthaliyar and Nacchiyar
Kṛṣṇappa Naik	Viśvanātheśwaram Udayar at Sindhupūnthurai
Devaṅgal Thampiratti	Suttamalli Nachiyar Temple

Girls were appointed to sing and dance in the shrines during the *pūjās* and the instrumentalists to play on the instruments during the service were also appointed. Musicians were there to do service during the nṛthy ceremony.

The temple looks to one who looks at it from a distance as it that there is a *maṇḍapam* attached to the temple. But there is a road between the temple and the *maṇḍapam.*

Just before entering into the *gōpuram* (gateway), the place known as *ambalam* has beautiful wooden sculptures of gods and goddesses along with erotic sculptures on the roof.

The temple is situated in the heart of the town and around the temple run the four main streets, from these run other streets at right angles, east to west or north to south.

There are three gateways (gōpurams) to each half of the temple and one in the wall dividing the two temple. The principal gateway faces the East, the entrance of the temple. Fergusson says that this temple will serves to give a general idea of the arrangement of the edificies.[80]

The double temple in the great square is divided into equal portions, of which one is dedicated to God Śiva and the south half to his consort Pārvatī, with the tanks, corridors, thousand- pillared *maṇḍapas* and the orchard between the two.

This temple with the big corridors stands next to Ramēśwaram and is appreciated for its beauty next only to the Mīnākṣī temple.

Religious tradition, the Āgamas and the pūjās and festival encouraged the growth of the temple architecture. Number of Śiva and Viṣṇu temples arose in Tamilnadu. Devotees did service to the temples and endowed the riches to them.

The Śaiva Samyācārs and the Ālwaras contributed a lot to the awekening of the people and religious renaisance also led to the growth of the temple everywhere. Pallavas were founders of stone temple called 'Kaṟṟali'and their contemporary Pandays followed their footsteps which resulted in the beautiful monuments of the Thirupparankuṉṟam, Narasimha temple at Anaimalai and Tiruchi cave temples and Malayadi Kurichi temple.

The main shrine consists of the *garbhagṛha*, *arthamaṇḍapa*, *mahāmaṇḍapa* and *maṇimaṇḍapa*. There are nine pillars with *padmabandham* and pillars in the southern, western and eastern *prakāras* round the sanctuary belong to Pāṇḍya period. There are round pillars on the *padmabandha* and the lofters (*Potigai*) are cut like pearl oysters. The pillars with the inscriptions of Kulōttuṅga I and Rajendra I bear testimony that these pillars were built before the medieval Pāṇḍyas. Therefore, it is doubtless to say that these pillars were in existence during the period of the early Cōḷas. The walls of this first *prakāra* bear the epigraphs of Māravarma Sundara Pāṇḍya I and II and Jaṭāvarman Sundara Pāṇḍya I.

It is a common feature in the Pāṇḍya regions that the temples do not have the statues of gods and goddesses in the niches and hence the niches are plain.

The walls of the mahāmaṇḍapa bear a number of Pāṇḍya inscriptions though the maṇḍapa has number of pillars of Naik period.

So it could be assumed that the Nellaiappar temple would have been in existence in the 9th century A.D.

22. Thañjāvur
Bṛhadīśwara Temple

The temples of God are only the outside representation of human bodies. As Yōgis, Munis and Gñānīs (Monks, Sages and Saints) sometimes visit the temples and worship the deities the place is not only purified by the contact of their feet but also their purified thoughts pervade and fill the whole atmosphere. By being worshipped by such great men and by the Divine power of architects the image in the temples shine with life and beauty. The mind of one who follows the precept of temple worship everday with due care will as a result be filled with pure thoughts and be equilibrated both in and out by the Grace of the Divine image.

The Cōḷa kings who ruled over the Tamil country were the descendants of the sun. Their family dates from the birth of mankind before the historic and Vaidic periods. They assisted Yudhiṣṭhira in the Mahābhārata war. They were noted for their skill and bravery. They built several temples and enjoyed unequalled fame from time immemorial. Yet, the scholars of research say that the family is well known only from the time of Vijayalaya Cola. The second descendant of this Cola who went by the names of Sundara Cōḷa Ponmaliṅgaithunjina Thevan and several other names was a great devotee of Śiva. When he died his queen Vanavanmadevi committed *satī* with him. They had daughter called Kundavai and two sons called Āditya Karikālan II and Arulmozhi Thēvan. When Āditya Karikālan II came of ruling age his father Sundara Cōḷa left the reign in his hands and went away to Cidambaram to sped the remainder of his life in the sole worship of Śiva there. Shortly after becoming king Āditya Karikālan II died, either on account of the covetousness of Madurāntaka Cōḷa, the younger brother of Sundara Cōḷa, to the throne or other causes. His son Rāja Rāja Cōḷa I though of ruling age, gave the crown to his uncle to satisfy his desire, himself being crown prince. Madurnataka Cola reigned only for a few years and on the 25th of June or July 1986 the king of kings, Rāja Rāja Cola I ascended the throne. After attending to the prosperity of the state for some years, he gathered a strong army, conquered other countries and islands and brought them under several large endowments. For the better conduct of the worship at Chidambaram, the Brahmins there gave him title of Rājarājan and Śivapādaśēkhara in the 19th year of his reign. With a view to keep up the good title, he commenced the building of Rājarājēśwaram at Tanjore in the year 1003 A.D. and completed it in 1009 A.D. As a proof of his unlimited devotion of Rāja Rājēśwaram, he made large endowments, presented many kinds of valuables, gold jem sets and pearl jewels as well as innumerable *Pūjā*-vessels to it.

There are several indications to guess that Rājarājēśwaram should have been an ancient city because many walls and ruined brick buildings are to be seen in the vicinity even today. The big temple of Rājarājēśwaram is surrounded by mountain-like high lands. Thick forests of trees and creepers, deep moats and high walls, as if guarded by the four kinds of fortifications, the magnificent tower would appear like a huge pile of palaces built one over the other, to touch the sky and serving to welcome everybody who approaches it. To appreciate fully the grandeur of this supurb sight, it should be actually seen with eyes wide open as it is beyond description of words or writing. There is not a single human being in this world who is not enthralled by its beauty. The king and the architects have to be complimented for having built the temple with granite stones throughout from top to bottom, without affecting its beauty in any way. This temple is noted not only for its magnitude but also for its gracefulness and beauty. It was begun in 1003 A.D., when the king was 35 years of age and completed in 1009 A.D. This is the first temple built of granite stone in the whole of India. The site on which it was constructed is said to be the place where the great sage Naimiṣāranya lived in meditation and prayer.

Turning west from the north-south road, one can see Vināyaka and Kārtikēya on either side of the arch- shaped gateway. The effigies of deities on the western side of the archway are also attractive. Going through this archway not far from it can be seen the first tower of the temple of the entrance to the temple proper. This tower, though 90 feet in height, appears to be not so high on account of its width and is full of decorative work. This is called the Kēralāntakan gateway and in the inside vicinity, its superstructure above the gateway is seen to have been built with three constructions into one. Very near it, there is another tower known as Rājarājan gate. This second tower, though smaller in size, appears to be borne by figures in human forms instead of pillars and is very artistic with numerous and exquistely carved figures. Here are the temple doors and guards. Beyond this there is the courtyard or *Prakāra* 500 feet long and 250 feet broad. Its floor is paved throughout with bricks and granite stones. In the east and south side of the encircling cloisters are *Yāgaśālā*, kitchen, store room and lining hall and on the west and north side, stand Parivaraḷayathu Piḷḷayār, the nine planetary deities in the shape of *Liṅga*. 108 *Śiva Liṅgas* and figures of the guardians of the eight directions. On the walls are depicted the 64 divine plays of Śiva. The *Parivaraḷayathu Piḷḷayār* is said to have been the first established deity there before the construction of the temple. The numerous presents and gifts made to this Pillayār by the king, queens, the commander-in-chief down to the ordinary soldiers are known from the carvings on the stones nearby.

The old flight of stairs originally built are on the southern and northern sides of the entrance to this temple. A new flight of stair has been built in the front by the mahratta kings in 1803. On either side of the front entrance stand the idols of Gaṇēśa and Durgā with Bhairava and Saturn in front of them and on each side of the doorway stand huge Dwārapālakas (door-keeper or sentinals) 18 feet high and 8 feet broad skilfully carved out of single granite stones. Inside the doorway there are music and dancing halls. *Sthāpāna maṇḍapa* containing Tyāgarāja's shrine. Mahāmaṇḍapa, sidegates, Arthamaṇḍapa within inner prākāra and the sanctum sanctorum in the respective order. In the sanctum sanctorum stands the Mahāliṅga like a huge hill all glowing with lustre. Thousands of eyes will not be sufficient to see the magnificent sight. The beauty of tilak and, the purity of the white cloth on the *Linga* are unparallel. There is nothing else in this world, it is unequalled and beyond description. The Karur sage speaks of this as a second sun with hundreds of thousands of lustrous rays come down to the earth to be worshipped by everybody. In another verse he says that the middle eye on the forehead will never fade from his eyes and that he can never forget the *Liṅga* standing in his heart. The *Avudayar* (the lower broad stone) is 54 feet in circumference and 6 feet in height and the *Banam* (the upper cylindrical stone is 23½ feet in circumference and 9 feet high. It was appropriately said by another poet that there is no *Liṅga* in this world to equal the one at Tanjore. When the construction of the temple was completed, the Śiva *liṅga* was installed in its place by the *Ādi Śaivas*. When they applied the sacred medicine generally used for the purpose of joining the Avudayar and the Banam, the medicine melted away and did not bind the two firmly together. The king was much grieved at the mishap. Then a formless voice from the skies was heard to say — if Karūr Thēvar comes here, the intended work will be accomplished. The king cheered and enquired how to meet that great man. Saint Bhoganātha who was present there in disguise promised to bring Karūr Thēvar down to the place, and sent an invitation to Thēvar tied up to a crow's leg. In obedience to the saint's commands, Karūr Thīvar arrived at the temple. By the power of his penance, he satisfactorily installed the *Śivaliṅga* in the Avudayar using his spit *Thambulam* as the adhesive medicine (this is fully explained in *Karūr Purāṇam*). It was then that the name of Rājarājeswaramudayar was given to this great *Liṅga*. It also has other names such as Adavallam, Dakśiṇameruvitaṅkan and later on, as Peruvudayar. The Goddess is known by the name Ulagamuzhudhudayal. Karūr sage having satisfactorily installed the *liṅga* asked the *Ādi Śaivas* to do the rest of the work. As the *Devas* (heavenborns) would be coming to witness the Kumbhābhibhēkam, he also ordered that suitable accommodation should be chosen for their stay.

It is said that Īśwaramūrthis's forest become the abode of the *Dēvās* then. It is told that Rājarāja brought this *Śivaliṅga* from the banks of river Narmadā. The custom of felicitating the representatives of the Vellan Ceṭṭys of the 64 housed on *Aṣṭakoḍi* day of *Caitrai* festival supports this. Our *Śāśtras* say that the sun and moon are the two eyes of God and that Lakṣmī (Goddess of wealth) and Saraswatī (Goddess of learning) are his consorts. In accordance with this, there are the figures of the sun and the moon on either side of the inner-side of the doorway to the *Mahāmaṇḍapa* and those of Lakṣmī and Saraswatī on the outer-side. There are 252 *liṅgas* in this temple.

The towery structure over the sanctum sanctorum of the temple is known by the name of *Vimānam* in *śāstras*. We will therefore refer structure to such by the śaastric term *vimāna* to distinguish it from the tower over the outer entrances to temple.

Mount Kailāsa the sacred abode of the Great Śiva and Pārvatī on the mighty Himālayās is called the *uttara* meru on the same analogue, by reason of the scene depicted on the eastern face of this great *vimāna* just above the terrace of *maṇḍapa* this *vimāna* has come to be known as *Dakṣina Mēru.* This pyramidal structure of *vimāna*, 14 stories raising to a height of 216 ft. is clearly visible from all sides. With small pillars, pretty balcony windows and beautiful images carved there on, it enchants the minds and eyes of all spectators. The *vimāna* is 96 feet square at the bottom. The stone covering the top of the *vimāna* below the spherical shaped stone stūpa under the Kalāsa is a single block of granite weighing 80 tons. This gigantic block of stone is said to have been lifted up to its such a high setting place by means of an inclined scaffolding built from a village called Vayalūr 4 miles away on the Kumbhakōṇam road running a little to the north of Tanjore. On this stone there is a beautiful octogen-shaped stūpa. The height of the Kalaśa placed on this stūpa is 12 2 alaśa feet. This Kalaśa is made of 3083 palams 9249 tolas of copper and covered over with gold plates weighing 2926_2 Kalanjus. It is written on the Kalaśa itself by cuttings in Saṁskṛta and Grantha script that is fixed on a pole rod a pañcaloka (5 metals) presented by Vīrabhadra Ācārī and that the kalaśa itself was the gift of the Cōḷa king. The image of (Nandi sacred bulls) places in pairs in the corners of the stone covering the top of the vimāna are only a bit smaller in size than the big size nandi facing north in front of the Godess temple. It is seen from several books that the single stone of forming the dome of the *vimāna* was given by an old woman named Aḷagi and that in return for it the king gave her the tank and garden (both of which are named after her) near the present Panagal (District Board) building and also built the Iravadīsware temple near Darāsuram in accordance with her wishes. At the bottom of the south face of the *vimāna* are the idols of Vinayaga, Mahā Viṣṇu, Bhiksāṭatana, Śūladēva, Dakṣiṇamurti, Mārkaṇdeya and Naṭarāja at the bottom of the west face those of Liṅgodbava and Ardhānārīśwara and on the northern side, those of Gaṅgādhara, Kalyāṇa Sundarar and Mahiṣ āsuramardānī. Above the level of the water spout on this (northern) face and on the left-hand side of the spout therē are lifesize figures of human beings, one in each of the semicircular arch directly over the figures in the third storey there, is a figure of a European wearing a bowler hat.

Some say that a pious architect hailing from Kāñcīpuram who, was probably an astrologer also had put this model of a European to there show his prediction that the Cōḷa, Nāyak and Mahratta kings and the English will successively rule over the land. Others say that it is the figures of Roland Crape, a Denmark of friend of the Nāyak king who reigned in the early part of the 17th century. Yet others say that it is the figure of Marco Polo. Though we cannot with any certanity particularize the individual represented there, it can be definitely affirmed that it is the figure of some European merchant as foreign trade flourished in the land from the time of Cōḷas.

Śri Baṅgāru Kāmākṣī

The arrival of Śrī Baṅgāru Kāmākṣī Ambāḷ from Kāñcīpuram to Thanjāvur is a fascinating story. Being one of the main deities of Kāmākṣī Ambal temple at Kāñcīpuram, Baṅgāru Kāmākṣī was an unusual unique creation of Brahmā, the sole creator of mundane things. He could perceive *kāmākṣ ī* in his penance as she appeared and he gave shape to the melted gold, bringing his vision to the solid state. Unlike Mūlakāmākṣī, with four hands in all serentity — Baṅgāru Kāmākṣī emerged like a playful girl of twelve years sporting a parrot in her right hand and dangling her left arm gracefully.

So when this temple was about to be besieged by Muslim envaders in the middle of sixteenth century A.D., the devotees and Arcakas were more concerned with the safety of Bangāru Kāmākṣ ī — their beloved deity — rather than that of other deities. But Bangāru Kāmākṣī could not part company with Kāmakoṭi ambal by symbol of Kāmakōṭi pīṭham. Scenting the desire of Bangāru Kāmākṣ ī the devotees and Arcakas packed the Ambāḷ idols to their bosoms and sneeked away taking Snapana Murti (a representative idol for daily Abhiṣekam) and also some precious jewels.

In fact Śrī Baṅgāru Kāmākṣī — as a girl — has enticed the Mahārāja of Mysore to bestow her with a gemset Golden Kirīṭam and a gem set golden pendant with the figure of Anda Bherunda bird (The royal emblem of Mysore state). She has also charmed the Setupati to bring a meter a half long pearl necklace of three strings.

Baṅgāru Kāmākṣī — the little girl — played pranks with attendant devotees and archakas — while choosing to stay in Gingee for sometime then the move to Udayārpālayam. From there to Anaikuḍi and then to Tiruvārūr.

She stayed there for about sixty years. Tyāgarāja of Tiruvārūr who was worshipped by the Mahratta rulers of Tanjore whole heartedly — inspired Tulajājī to take Baṅgāru Kāmākṣī to his capital. At last Śrī Baṅgāru Kāmākṣī arrived at Tanjore in A.D. 1780, stationed at Śrī Koṅkoṇēśvara temple and Śrī Hanumān temple (of north-west corner of the town) temporarily. She had a beautiful compact temple constructed by Tulajāji and consecrated in the new temple in the year 1786 A.D.

Myriad are the anecdotes told by the ancestors of the present-day Arcakas in which they found all the vicissitudes suffered by them throughout their sojourns during the two-hundred-and-twenty-five years enjoyable because of the happy consummation of the events.

Śyāma Śāstri, the great composer of music — belonging to the famous trinity — was a youth of eighteen years — when Baṅgāru Kāmākṣī moulded the wild musical wizard into a devotee of mellowed *Nāda upāsana*. His well-chistled delineation of *Rāgas* in his composition *Sāhityas* which were neither ornamental nor imaginary in terms of words employed — was really the extatic ecśperience of *Nāda Brahmām*. The great singer Madurai Maṇi Iyer used to say that he would lose himself completely when he would begin singing '*Mari Vere Dikkevaramma*' in Ānanda Bhairavī.

23. Tirupati

Ages follow in the order of *Kṛta Yuga*, *Tretā Yuga*, *Dwāpara Yuga* and *Kali Yuga* according to Hindū mythology. *Yugas* follow in the same order again and again. There were so many *Kṛta Yugas* and *Kali Yugas* in the cycle of the earth. After the end of one cycle, the earth is destroyed the by the will of God created again afresh.

Our story starts after such a *Pralaya*. The world was immersed in the *sūrya* of water. There is no life upon earth, God woke up from his benign slumber, created *Brahmā* and asked him to create the world again, but where to place the lives ? There was no earth. Only other was seen everywhere. Brahmā prayed to God to restore the earth.

God looked into water, Bhūlōka was not to be found anywhere. Hiraṇyākṣa, the demon king rolled the earth like a mat and hid it deep in Patala. God became angry. A white cloud issued forth from His nostrils, took the form of a white boar, and plunged into the ocean in search of Hiraṇyākṣa.

Hiraṇyākṣa and the boar fought with each other like two lions. But in the end, he boar tore Hiraṇyākṣa to pieces, took the earth upon his snout and placed it above the ocean. Goddess Earth was much pleased with Her Lord and begged him to live with her forever. Varāhamūrti, the white boar incarnation of the Lord, was pleased with her request. He beckoned Garuḍa and ordered to bring a beautiful hill from Vaikuṇṭha.

Bhūvarāhamūrti ascended the hill with Goddess Earth and took his abode near a tank. The fire of anger in the face of Varana slowly vanished. He became his natural self of kindness and sympathy. The Devas showed flowers upon him and sung His praises.

Lord Varāha lives upon Tirumala upon the western bank of Swāmī Puṣkariṇī till today. The Puṣ kariṇī here is called Varāha Puṣkariṇī. Everyone visiting Tirumala must first pray to Lord Varāha and then only proceed to have *darśana* of Lord Vēṇkaṭēśa. That is the right form of worshipping the God of Tirumala.

The sacred Hills of Tirumala was called Vṛṣabādri in Trētā Yuga, named after Vṛṣshabhāsura.

The demon Vṛṣabhāsura lived upon the hills. Though he belonged to the demonic tribe (Asura by birth), he was a devotee of the Lord. He was doing penance upon the hills in the most demoniac way offering his own head along with a flower everyday. By God's grace the severed head joined the body after every day's penance. Thus he lived a life of life and death, not for one day or two but for a long period of five-thousand years.

At last Lord Śrīnivāsa appeared before him like a radiant sun. He said, 'Oh Vrishabā, I am pleased with yours worship. Ask anything you want'.

Vṛṣabā answered, 'Oh Lord ! I am tired of riches. I do not want anything of heaven or earth. Of Salvation I feel that I have attained salvation, the very moment I observed thy beautifuy form. If you want to give me anything give me the boon of a fight with you. Having no equals to fight with me, my shoulders are itching for a fight'. Śrīnivāsa smiled at the strange request and gave his assent to fight with him. For seven days and seven nights, they fought like lions. Yet nobody was tired.

At last the Lord perceived that the time had come for giving salvation to Vṛṣabha. He beckoned *Sudarśans Cakra* to his Hand. As soon as Vṛṣabha saw the Lord's hand, he prayed 'I am glad to throw the body at they feet and immerse in everlasting glory. I want poeple to remember always that I lived here upon this sacred hills and attained salvation by thine own hands. Let people call the hills by my name'.

'Vṛṣabhā, you spoke like a true warrior. Your wish is granted !' said the Lord and at the same time the *sudaraśana* flew like a fiery disc and cut off Vṛṣabha's head. It was not a new experience to Vṛṣabha and so he laid his life gladly at the feet of the Lord and attained salvation.

Añjāna was the daughter of an Asura king, Kēśari by name. Kēśarī was a great devotee of Lord Śiva. He did penance for many years. At last Lord Śiva appeared before him. Kēśari was very much pleased and said, Oh Lord! I want an immortal son ! My son should live for ever !

Lord Śiva smiled at him and said 'Kēśarī' you asked a boon very much worthy of you. But you are not fortunate enough to have an immortal son. Howsoever your wish will be fulfilled through your daughter.

Kēśarī returned to his kingdom. After many years, a daughter was born to him and he named her Añjanā.

Añjanā grew up into a beautiful maiden and in the appropriate time, Kēśarī gave her to a suitable Vānara king, Kēśarī by name. Young Kēśarī and Añjanā lived happily, enjoying the fruits of love for many years. But the arrival of a son was not in sight.

Añjanā grew impatient and thought of ending her life. At that time the Lord of *Dharma* appeared before her in the guise of a low-caste woman and adderessed thus. 'Do not lose heart Oh princess. There is a hill upon earth called Vṛṣabhādri by name. The Supreme Being and all the *Dēvas* live there. Go there and do penance till your heart's desire is fulfilled. Your efforts will not go in vain'.

Hearing those word Anjana was very happy. She immediately left her palace and walked towards the Hills.

Añjanā chose a beautiful place near the sacred waterfalls, Ākāśa Gaṅgā and building and Āśhrama (hut) for herself stayed there and started penance. First she ate only fruits, then lived only upon water. Vāyu the God of winds saw her body waning day by day and nearing the stage of extinction for wants of nourishment. He took pity and decided to give her a fruit a day which will help her to sustain with life. Many thousands of years passed thus.

One day, Lord Paramēśwara and His consort Pārvatī visited Tirumala and after worshipping the Lord there, started towards Kāilash. They were engrossed by the beautiful sights of the hills, which looked like a flower garden in the seasons of spring. Two monkeys were sporting with each other in love. Attracted by them, the hearts of the divine couple also filled with desire. They too became monkeys and enjoyed love. The potency of Parmēśwara fell upon a flower. Immediately, it folded its petals and became a fruit. Vāyu gave the fruit to Añjanā. She ate it and became pregnant.

Añjanā understood the changes in her body and became perturbed. A voice from the Heaven answered her thus; 'Añjanā, listen! Lord Śiva himself chose to be born of you and the pregnancy you bear will be His Own Self in the form of a monkey, because the fruit carrying Lord Śiva's potency was given to you by Vāyu, your son will be called Vāyuputra (son of Vāyu). He will serve Lord Viṣṇu in his incarnation of Rāma and get the boon of immortality from Mother Mahālakṣmī herself. Do not worry'.

Añjanā was very happy. She waited in eager expectation for the birth of the child. She delivered a son in the constellation of Śravaṇa in the month of Śrāvana. The child was like a golden monkey with a golden -hued face, and red limbs. It was wearing a sacred thread. The child looked in all directions for something eat. The rising sun looked like a red fruit. The child immediately sprang towards it. All the Dēvas in the sky got panic. Brahmā, the creator himself rushed to protect the sun. He struck the child with his stick (Brahmā Daṇḍam) to protect him from reaching the sun. But the child playfully pushed it aside with his hands. But the heat of the sun and the power of Brahmā's weapon was such that he fainted before he reached the sun and fell upon the earth as if dead.

The child lay motionless before its mother. Seeing the fate of her son, Añjanā lamented, cursing the gods.

Brahmā the Creator approached Añjanā and said 'Añjanā your son is not dead nor will he die ever afterwards. I am blessing him with a boon that my weapons will not hurt him any time here afterwards', Brahmā named the hills after Āñjana as Anjanādri and named the child Āñjaneya so that the world may remember his mother forever.

Añjanā went back to her father with her child and lived happily with her husband for many thousands of years.

In Dhwāpara Yūga the Hill was called Śeṣādri named after Ādiśēṣa. The story goes on to say that the hills are the formation of Ādiśēṣa himself.

Once Ādiśēṣa became a little proud of his position of being the nearest to God. Lord Viṣṇu was aware of this and wanted to correct him.

One day it happened that Ādiśēṣa was on guard at the private entrance of the Lord's chamber when Vāyu, the Lord of the winds, came to worship God. Ādiśeṣa raised his staff and prevented Vāyu, Vāyu looked at Ādiśēṣand with scorn said, 'Don't you know that I am already there from where you want to prevent my entrance? I am the wind that every living being breathes, I am everywhere as the Lord Himself'.

24. Tiruvanantapuram

Shangumukham Bhagavatī Amman

'*Shangumukham Bhagavatī*' is one of the well-known temples in Trivāndrum. Trivāndrum seashore was called Shangumukham like 'Kanyā Kumārī' Bhagavatī Amman is also doing '*Tava*' near the seashore.

During every *Pourṇamī* day, people gather here. In the Tamil month of '*Panguni*', there will be a festival for 10 days. The star '*Kritija*' comes in the last day of the festival. Usually, it seems this festival starts from Sucindram Śrī Tanumalays Perumal and ends in the Shangumukham Bhagavatī Amman. Śrī Anandapadmanābha Swāmī Temple Ārāttu celebrated in this sea only. It seems even Mahārāja also cāme and took baths in this sea.

Śrī Padmanābha Temple

The origin of the temple of Śrī Padmanābha, now a landmark in the front at Trivāndrum and known to most of the rest of India as '*Anantaśayanam*', are lost in antiquity. It has not been possible to determine with any exactitude, from any reliable historical documents or other sources, as to when and by whom the original recumbent idol of Śrī Padmanābhha was set up at this location. Some well-known scholars, writers and historians, like the late Dr. L.A. Ravi Varma of Travancore, have expressed the view that this temple was established on the first day of *Kali Yuga*, i.e. over 5000 years age. The story of the temple, as handed down through the centuries in the form of legends, also indicates that this House of God is very, very ancient indeed. One such legend which finds a place in the old palm-leaf records of the temple as also in the famous *grantha* entitled '*Anantasayana Mahātmya*' mentions that it was set up by Tulu Brahmin hermit named Divākaramuni on the 950th day of *Kali Yuga*.

The story as narrated in Anantaśayana Mahātmys goes as follows: Divākara Muni was a great Viṣṇu *Bhakta* and was at that time doling penance and in deep *tapas* in '*Atharta*' *Dēśa*. One day, MahāViṣṇu appeared before the sage in the form of a lively and beautiful two-year-old boy without revealing his real identity. The *sāṁnyāsī* was very much taken up with the charms of the child and because of the affection he involuntarily felt for him, he prevailed upon the god-child to stay with him. The child, however, made one condition that the *sāṁnyāsī* should treat him with respect at all times and should he at any time fail to do, he (the child) would go away that very moment. This was accepted and so the child stayed with him. The hermit gave him a great deal of loving care and tolerated the childish pranks of the little boy. One day, however, when the *saṁnyāsī* was deep in mdeitation at his prayers, the child took the '*Śāligrāma*' which he was using for worship and put it into his mouth and made such a nuisance of himself that Divākara Muni was greatly angered and could tolerate it no further. He, thereupon, chastised the child who, in accordance with earlier agreement, immediately ran away and disappeared from the spot. While so doing, he said, 'If you wish to see me again, you will find me in Anantha Kadu'. It was only then that Divākara Muni realized who his erstwhile child guest had been. The hermit was striken with inconsolable grief and for many days followed what, he believed, was the route taken by the child foregoing food, rest and sleep in the process. Finally, he reached a wooded area near the seacoast and then cāught a glimpse of the child disappearing into a huge *'ilappa'* tree standing nearby. Immediately that tree fell to the ground and it assumed the shape of recumbent Mahā Viṣṇu. That divine form had its head at Tiruvallam (a place about three miles distant from the front) and its feet at Trippapur (five miles away in the opposite direction). Overawed by the majesty and the size of the Divine form, which thus manifested itself before him, the *saṁnyāsī* prayed that the Lord condense himself in size so that it would become possible for him to contain the Divine presentation within his limited field of vision. Thereupon, Bhagawān Viṣṇu's image shrank to a size three times the length of the *sanyasi's 'Yoga dand'*. Immensely gratified that his prayers had been granted, he made whatever offerings he could and conducted *pūjā* to that wooden image. The Lord, having been pleased, ordained that from then onwards, *pūjās* to Him at that Place should be conducted by Tulu Brahmins from the same part of the country as Divākara Muni himself hailed. To this day, half the number of *'pūjāris'* in this temple continue to be drawn from the Tulu country.

Another generally accepted version of the origin of the temple relates it to the famous *saṁnyāsī*, Vilvamaṅgalathu Swāmiyar, whose name is linked with the histories of several temples of southern India. This Swāmiyar hailed from the Nambudiri Brahmin community and was a very delicated Viṣ ṇu *bhakta*. The legend that connects him with this temple of Śrī Padmanābha is in detail almost identical with the Divākara Muni tale related above. It is said that when MahāViṣṇu presented himself in the *Anantśayana 'rūpa'* before the sage at Anantan kādu, the latter had nothing worthwhile to offer him. From a mango tree standing nearby, he plucked a few unripe fruits, put them into an empty coconut shell lying thereabout and in all humility offered it as *'naivedyam'* to the Lord. Even today one of the *pūjā* vessels in use here for the offering of *naivedyams* to the presiding deity consists of a gold encased half-coconut shell and one of the important items of *naivedyam* in vogue from time immemorial is unripe whole mangoes pickled in brine. It has also been the practice in the temple during the past several centuries for the morning *'puṣpāñjali' pūjā* to be conducted by a Nambūdirī Brahmin *sāṁnyāsī*. These traditional customs coupled with the fact the Puṣpāñjali Swāmiyār holds a position of importance in the *'Ettara Yōgam'* (a commitee which, at one time in the distānt past, was the governing body of the temple but has, over the years, became a ceremonial and advisory panel) lend substance and some measure of credence to the theory that this temple was founded by Vilvamaṅgalathu Swāmiyār. On the other hand, the claim of the Divākara Muni story can only be substantiated by the presence, among the accredited pujārīs, of a large number of Tulu Brahmins. It is, however, noteworthy that at no time did this community have a place in the 'Ettara Yogam'. Besides being represented on the 'Yōgam'. The Nambūdiri Brahmins also have position of eminence in the rituals and ceremonies of the temple in that the Tantris (High Priests) have always been drawn from this community. It is also believed that the small Śrī Kṛṣṇa temple, located in the nearby western Swāmiyār Matom (official residence of one of the two Puṣpañjali Swāmiyārs of the temple), has been built over the samādhi of Vilvamaṅgalathu Swāmiyār.

Some historians and researchers hold the view that the Tiruvambādi shrine of Śrī Kṛṣṇa (in the *Parthasārathī rūpa*), which is a separate temple located within main temple walls, is older than the shrine of Śrī Padmanābha. It is surprising, if that be the case, as to why the Tiruvambādi shrine figures nowhere in the *'Anantaśayana mahātmya'*, mention of which has been made earlier. According to legend, the shrines consecrated to Śrī Narasiṁha and Sāstha, which are located inside the temple walls, were established at various timeś after the main shrine of Śri Padmanābha came into being. There is mention in the *Bhāgavata Purāṇa* (canto 10 chapter 79) that BalaRama visited '*Spanandoorapuram*' in the course of his pilgrimage and the belief is that this time refers to the shrine of *Ananta śayanam* in '*Tiru Anantapuram*' (Trivāndrum). Similarly, in the *Brahmāṇḍa Purāṇa* also, there is a reference to '*Syānandoorapura*'. All these lend considerable weight to the widespread belief that this temple is of great age and has been half in veneration over the centuries as an important shrine of Mahā Viṣṇu.

The compositions of Nammaḷvār, the great Vaiṣṇavite saint in praise of *mahā* Viṣṇu, prove beyond doubt that this temple existed in the fiftī century of this era. Records indicate that from very early days, the management of the temple was in the hands of a local committee called the '*Ettara yōgam*' mentioned earlier. Old palm leaf records also show that the foundations for the first properly constructed temple buildings were laid by the saints and ruler named Chermān Perumāḷ. He is also crdited with having commissioned various persons to attend to the multifarious duties connected with the rituals, ceremonials and general administration of the temple. Very many years later, about the year 1050 A.D., the temple was reconstructed and the management including the constitution of the 'Ettara Yōgam', re-organized as it is today by the them ruler.

The next important recorded events relate to the period 1335 A.D. — 1384 A.D. When Travancore, as known then, was ruled by powerful and wise king by the name of Vīra Mārtaṇḍa Varma. He gradually established his authority completely over the management and administration to the temple. There are records to indicate that in the year 1375 A.D., the Aipasi Utasavam (one of the two important half-yearly 10-days festivals which take place regularly even these days) was conducted in the tmeple.

It was in the next year that the great Mārtaṇda Varma became ruler of Travancore. Even before he became the king, he made plans for re-constructing the temple and in 1729 put the work under way, personally supervising much of it. In 1730 the idol was again moved to 'balalaya' preparatory to a fresh renovation are re-construction of the sanctum sanctorum. It was only towards the end of next year that this work was completed. The old wooden idol of Śrī Padmanānbha (believed to have originated from the ilappa tree into which the Lord disappeared when Divākara Muni saw him last) was replaced with a new one fashioned out of 12000 'Śaligrāms', which were specially brought down for the purpose and moulded into shape with a particular kind of mortar made of 'kadusarkara'. This is the reumbent idol which is even today worshipped and seen in the sanctum sanctorum and to which all pūjās are offered. The Ottakkal Maṇḍapam in front of the idol was re-built with one single slab of granite two and a half feet thick and twenty feet square. This maṇḍapa is still in daily use today it was during the Ruler's time that most of what is seen today within the walls of the temple was constructed. It is on record that daily 4000 stone artisans, 6000 labourers and 100 elephants worked for a period of 7 months to finish the constructions of the Śrībalipura. This magnificient rectangular corridor built of stone surrounds the main shrines and is meant for providing protection from the weather for the deities, when taken out in ritualistic processions. The *gōpuram*, for which foundations had been laid in the 1566, was built up to the fifth storey during this period. Similarly, the flag-staff in front of the main shrine was also erected at this time. The special teak log was brought from the forest 30 miles away by men and elephants without touching the ground, as laid down in the *Śāstras*. The teak pole was then covered completely with gold sheets. The renovation of the temple tank, the *Padmatīrtam*, including the stone-flagging of the steps and its completion in the form we see it today was also undertaken during this great ruler's time.

Early in 1737 A.D. the construction of the '*Bhadradīpa pura*' and '*dīpa yāga maṇḍapa*' on the southern outer court of the temple was completed. Mārtaṇḍa Varma Rāja had been waging a constant war against recalcitrant and petulant local chieftains and warlords in the furtherance of his subject of consolidation of the kingdom. By 1739 A.D., he had succeeded in liquidating the most powerful among these, viz. the '*ettuveettil pillamārs*' and the '*madampimars*'. Following this he ordered the confiscation of their properties by the state. In atonement of the 'sins of war', he decided that the revenue from these properties be endowed to this temple for the institution of a daily special offeirng of '*pālpāyāsam*' to Śrī Padmanābha at the '*panthīradi*' *pūjā* in the morning.

Between 1750 A.D. and 1753 A.D., he made several sacrificial gifts and charities at the Bhadra Dīpa *maṇḍapam* and had the religious and royal rites of '*Thula Puruṣa Dhanam*' and '*Hiraṇyagarbham*' performed. It is seen that in 1753, the *Perinthiramritu Pūjā* was also conducted in grand style. This *pūjā* had been conducted in earlier years even as far back as 1587 A.D. but not on this scale nor with any regularity. Since 1753 it has been a continuous half-yearly event marking the end of the *Bhadradīpam* ceremonies. In 1754 A.D. the four '*ooñjal*' *maṇḍapams*, one at each corner of the Śrīebalipura, were constructed. These are used to accommodate important guests and devotees who come to witness the *utsava śrībalis* and worship the deities when taken out in procession.

An extraordinary and epoch-making event which took place on 5th *Makaram* 925 M.E. (January 1750 A.D.), was the formal surrender by this great ruler of all the territory under his suzerainity to the Deity of this temple, Śrī Padmanābha. On the morning of that day, accompanied by all the members of the royal family, his chief minister 'Daḷawa' Rāmayyan and the rest of the ruler's encourage, Rāja Mārtaṇḍa Varma came to the temple and in the presence of the Puṣpāñjali Swāmiyār, members of the *Ettara Yōgam* and other Brahmin and non-Brahmin dignatories, by a formal title-gift deed, which he placed on the steps of the sanctum sanctorum, he surrendered all the rights and authority he had over his kingdom to Śrī Padmanābha. In token of the surrender, he also humbly placed his royal sword at the steps and then, receiving it back, he returned to palace. Thereafter, he ruled the state as 'Padmanābha Dāsa'. He also ordained that his successors, when they ascended the throne, should likewise surrender their territories and rights to Śrī Padmanābha. To this day, they have all been faithfully and religiously following his injunctions in this regard. In 1947, even on the attainment of independence and the merger of the state of Travancore with the Indian union, no change took place in the arrangements for the management and administration of the temple. Necessary statutory provisions to ensure a continuity of past traditions in this respect were made and are still current.

In 1744, the consecration the *Bhadra Dīpam* was carried out and thereafter, once every six years, this famous '*Mura Japam*' ceremonies have been held, culminating in the *Lakṣadīpam* (festival of a lakh of lights). These take place regularly even now, the last occasion having been in 1971-72.

The state was ruled by Kārtika Tirunāḷ Rāma Varma from 1758-1798 and during the period, work on the gōpuram over the eastern entrance was completed and it was raised to its present height and form. It was in April, 1763 that the silver flag-staff, now in front of the Tiruvambādi shrine, was erected. The golden flag-staff at the main shrine, which had been erected in 1939, was badly shaken at its base during a devastating cyclone which hit the entire land in April, 1786. It was, therefore uprooted and replaced by the present one in 1787.

Although the main festival (*utsavam*) at the shrine of Śrī Padmanābha used to take every six months and lasted 10 days each time, the corresponding festivals at the Tiruvambādi shrine were being conducted only for five days each until 1821. In that year, under the directions of the then ruler, the Tiruvambadi *Utsavams* were also held for 10 days and this practice continues now.

The Anantapadmanābhaswāmī temple in Trivendrum is one of the most sacred shrines in south India. Numerous pilgrims from all over India visit it throughout the year. It is an ancient temple and one of the most important in the chain celebrated in song by the Vaiṣṇava saints, the Āḷwārs. Its antiquity, magnificence and location at the heart of the caspital of the Kerala state add to its importance.

Situated at the centre of the Fort in the city in an elevated spot measuring about seven acres with an imposing seven-tier *gōpura* rising to a height of a hundred feet in its front, it is easily an object of great attraction. In front of the *gōpura* is a flight of steps connecting it with the broad pathway leading outwards, on the northern side of which is the large holy tank, the Padmatīrtha, presenting a grand foreground to the view of the majestic structures of the temple.

Judging on the presence of the *gōpura*, the architecture in the temple is considered by some authorities to be Draviḍian in contrast with the indigenous type, which has its own peculiarities. But except for this multistoried *gōpura* with its usual sculptures, the rest of the temple is basically of the indigenous type with vast open spaces.

The sanctum sanctorum is long and oblong with three doors in front. Continuous with it in the front is a *maṇḍapa* with a massive single, smooth, rectangular granite slab of about 25 feet long and 20 feet broad as its floor. This wonderful structure is significantly known as the '*Ottakkal mṇḍapam*'. Sanskritized as *Ēkaśaiilamaṇḍapa*. Standing on it, one can see the majestic form of Padmanābha reclining on the *Ādiśēṣa*.

This *bimba* is made of special kind of mortar called '*Katusarkarayōga*' and has studded in it 12,000 *salagramas*. The head, the trunk and the feet are respectively visible through the three doors. The goddesses Lakṣmī and Bhūmi are seated near the feet. Images of Nārada and Tumbaru, the Sanakādi quartet and Garuḍa are separately seen. The louts from the navel with Brahmā on it is high up, but still can be seen with some effort. The palm of the stretched-out right arm rests on a *Śivaliṅga* symbolising the fundamental unity between Vaiṣṅavism and Śaivism. In front of the Anantaśāyī is the '*abhiṣēkamūrti*' in solid gold. It is only about two feet in height and is in the standing position with Lakṣmī and Bhūmi on either side.

The roof of the sanctum (Vimāna) is ridged and two-tiered and has ornamented gables. It is covered with copper sheets and has three golden crest pots (stupakalaśas), one each over the three doorways.

There are a few other deities also installed in the temple. Among them, the most important is the Śrī Kṛṣṇa temple standing at the northwest on the yard on the interior side of the Śrībalimaṇḍapa. This temple is a ancient as the padmanābhaswāmī temple itself and is a separate structure in itself with its own independent *dhvajastambha* and *maṇḍapa*. It is commonly known as '*Tiruvampādi*' meaning 'the sacred *Gōkula*' and between the main temple and the Śrībalimaṇḍapa, on the northern side stands the Kṣetrapāla temple and on the south the Śāsta temple.

There are two major festivals during the year, both similar in nature, each lasting for ten days, one in the month of *Tulām* (October-November) and the other in the month of *Mīnam* (March-April). It starts with the flag-hoisting ceremony on the first day and culminates with the ceremonial bath on the last day. The rituals are separately but simultaneously conducted for the *Padmanābha* and Kṛṣṇa temples, the latter being an independent unit. The *utsavamūrtis* of the three principal deities, Padmanābaha, Narasimha and Kṛṣṇa, the first in gold and the other two in silver, are taken out in a grand procession in the evening and night in specially designed and gorgeously decorated *vāhanas* to the accompaniment of a vast paraphernalia and in a well-arranged order with a mounted elephant bearing big hemispherical drums leading it, and the Mahārāja of Travancore walking in front and keeping guard of the deities with sword in hand. The procession takes four rounds along the *Śrībalimaṇḍapa*. There are six different *vāhanas*, each a set of three, one in gold and the other two in silver but exactly similar in size and shape. On the last day, the deities are taken to the sea, three miles to the west of the temple, in a very attractive procession popularly known as '*Arat* procession'. The entire cavalry, the police force, all the battallions of the state forces, the royal lancers and archers, all in their colourful costumes lead the procession. All Hindū officers in the state in their temple dress used to accompany, the Mahārāja going in front, holding the sword. Numerous caparisoned elephants flank the rear. This glorious procession continues to this day, though in a diminished manner after the disappearence of monarchy in the state. The festival in Mīnam has greater pomp because of more entertainments.

There are two minor festivals also held twice a year, each of seven days duration ending respectively on the first day of *Makara* and the first day of *Karkaṭaka*. This is called *Bhadradīpa* and is mainly for a *śāligrāma* separately installed on the southern outer yard. But the processions are for the three deities and these are held in the mornings and the last alone in the night also.

Once in six years, the Bhadradīpa in *Makara* has associated with it the Murajapa culminating in the *Lạkṣadīpa*, a ceremony the like of which cannot be seen anywhere else in India. The Nambūdiri Brahmins from the north are invited in large numbers under their head priests, the *vadhyans*, *Vaidikans* and *Alvancheri Tamprakkal*, and they recite *mantras* in the temple for fifty six days, the *Vaidic saṁhitās* in the forenoon, the *Viṣṇusahasranāma* in the afternoon and *Varuṇa Sūkta* in the evening, the last being done in the *padmatīrtha*. Sumptuous feeding with the most delicious dishes is a noteworthy item. On the *Lakṣadīpa* day, the temple is lit by innumerable oil lamps exceeding in number even a lakh which the word '*Lakṣadīpa*' signifies. This rare festival of such an immense magnitude, has been the theme for several literary works. Of late, with the change of times, the Murajapa ceremony has become considerably reduced but the *Lakṣadīpa* continues to be held as before.

There is an occasional but unique festival conducted on the birth asterisms of the Mahārājās, past and present, called *Kulavazhachirappu*, meaning the festival of fruit-laden plantains. In this every pillar in the temple is adorned with a plantain head bearing the full bunch of fruits, a sugarcane shoot and a garland of flowers. On the annual birth asterism of *Svāti* Tirunāḷ Mahārāja, this is celebrated with ripe plantains and bunches laid not only on the pillars but also closely in horizontal rafters placed in the interspace between pillars.

The temple has an importance as a treasure-house of art. The *gōpura* itself with seven golden crest-pots is full of sculptures of *Paurāṇic* personages and incidents. It has a peculiarity that its base is much larger than its height would normally require. Integrated with the *gōpura* in its front is a larger hall, significantly called *Nāṭakaśālā*, for the performance of drama and dance. The *Kathakaḷi* is performed here in the night, up to dawn, on all the days of the main festivals. A Kathakaḷi troupe consisting of the best actors is maintained for this purpose. The *Śrībalimaṇḍapa* is a highly symmetrical structure with a series of equidistant columns all round on both the sides with a stony parāpet connecting them all. The columns are about 20 feet high and are uniformly lion-capitalled and have on the forepart the statue of a well-adorned young and lovely lady holding a lamp in her joined palms, and on the sides images of animals, birds and flowers and gods and men and scenes from mythology as also everyday life. On the columns near the *dhvajastambha,* we get the figure of Vyāli with a rolling ball of stone in the mouth, and panels showing troupes of musicians and drummers. To the south of the *dhvajastambha* is a structure all in stone, called *Kulaśēkharamaṇḍapa*. It is an exquisite piece of poetry in stone with exceedingly charming figures of gods on each of the pillars and is an unrivalled specimen of realism in sculputre. It contains the images of many gods and goddesses, some of them in rae forms. Viṣṇu bearing in his lower arms Lakṣmī who holds a fine pot in her hands, the *devatā* a *Avahanti*, is one such. There are many attractive murals on the outer wall of the *garbhagṛha*, showing in their original form, a distant kinship in style to the frescoes of Ajantā, although the pictues themselves should be considered compartively recent. They depict figures and incidents in our mythology, Vaiṣṇava, Śaiva and Śākta.

The *Vāhanas* for carrying the deities during the procession, are objects of fine workmanship. As stated earlier, there are six different *vāhanas*. These are Siṁhāsana, Śeṣa, Kamala, Sibika, Indra and Garuḍa. The Indravāhana is considered the most attractive.

Besides these static arts in the temple, there are also many performing arts asociated with it. Music is important among them. Music in the temple was standardized by Svāti Tirunāḷ Mahārāja and his compositions in praise of the deity alone are used. The artistes are in multiple sets. For instance, there are eight *Nāgasvara Vidvāns* and the corresponding number of accompanists. The Nāgasvara used is short and high-pitched. Among other instruments used are the vertical flute with its *droṇe*, the conch, the *kompu* (a kind of bugle), *kitupiti* (double kettle-drum) and a special kind of metal *nāgasvaram*, besides the usual instruments used for rituals in Kerala temples like Timila, Chenda, Edakka and Cengila. The palace musicians accompany the processions. There is also a separate troupe for singing *Aṣṭapadī* in the morning.

25. Tiruvaiyāru Pañcanāthēswara Temple

Tiruvaiyāru, the well-known place of pilgrimage, is in Thanjavur district of Tamil-Nadu about eight miles from Thanjavur in the north. The place also goes by the names of Iyyaru, Pañcanātham, Japyēśwaram, Bhūlōka Kailāsam, Kāvērī Kōttam.

There are five *Prākārams* inclusive of the streets. The God and the Goddess have separate temples facing east. The figure of Dakṣināmūrtī in the first *prakāram* is very fine and famous. In the same *prakāram* are the temples dedicated to Umamahēśwara, Śaṅkaranārāyaṇa, Brahmā Dēva, Tripurasundarī. In the second *prākāram,* there is a separate temple dedicated to Somaskanda. Nearby on the western side is the Japyēswarar *Maṇḍapam.* Here there are the *Pañca bhūta Liṅgams*, *Sapta Maṭhas*, Ādi Vināyaka and the *Nava Grahas*, which have been installed in the pattern vouchsafed in the *Āgamas*. In the walls surrounding these, ancient paintings relating to the *Sthalapurāṇam* are found. The idols of Vināyaka, Subrahmaṇya, Somāskanda, Dakṣināmūrtī, Naṭarāja and the *Sapta Sthāna murtis* have been installed.

In the third *Prākāram* are the many *maṇḍapas*. In the eastern and southern sides are the two massive *Rājagōpurams*. In mount Kailāsam the Lord is said to give *darśana* in the southern side and so here also, known as Bhūlōka Kailāsam, during the festival times the Lord comes of the southern *gōpuram* into the streets. In the fourth enclosure on the southern side in the Tank Sūrya Puṣkaraṇī and the temple of Dakṣina Kailāsa where Appar had the vision of Kailāsa. In the north is the Uttara Kailāsa known as *'Olokamathevicaram'*. There are *gōpurama* at all the entrances. In the north east corner of this temple is situated the temple dedicated to the Goddess with separate *gopurams* and sanctum sanctorum.

The Lord goes by the names Iyyarappar, Sempor-Jothiar, Japyēsar, Kailāsa Nāthar, Praṇatārthī-Harar. The Goddess goes by the names Aram-Vaḷartha Nāyaki. Tripurasundarī, Dharmambika. The Gaṇēśas, are various in number, such as Oalamitta Vināyaka, Ādi Vināyaka, Vallabha Vināyaka and the like.

The Lord Subrahmaṇia goes by the name Dhanuṣu Subrahmania, with the bow, arrow and the lance and his consorts.

Dakṣināmurtī goes by the name Śrī Hariguru Śivayōga Dakṣiṇamūrtī. This is a rare form and is one among the eighteen. He sports in his right top hands Kapālam and Śūlam, in the hand *Chin-Mudrā* and in the bottom right hand Śivagaṇa Bhūtam. Under His feet is the *Kūrmam* (Tortoise) which is a rare sight.

Atkondar is one among the *Dwārapālakās* of the Lord and is seen in the front of a subduea *Yama* fallen at his feet. He is very popular and held sacred by the devotees. The fumes of Kuṅgilyam, a sacred incense, always fills the air here.

The main thīrthams are the Kāverī, Ṣūrya Puṣkaraṇī, Samudhra Tīrtham, Devamṛta Tīrtham, Nadī Tīrtham and the like. Out of these the Kāverī and Sūrya Puṣkaraṇī are very famous. A bath in the River Kāverī for one day equals a bath in any other river for one year. The Puṣya Maṇḍapa Ghat with steps on the banks of the river has been nicely and beautiful built.

The sacred tree — *Sthala Vṛkṣam* — of this place in Bilvam.

There are many episodes connected with the temple, all mentioned in the *Purāṇas*.

One among the 24 *Ādi Śaivas* who was worshipping the Lord here went on a pilgrimage to holy Benares. The other usurped his belongings in his absence. His wife and children prayed at the sanctum of the Lord, and the Lord came in the form of a Śiva Brahmin, and stayed in the *Mutt*, and offered *pūjā* to the Lord. The devotee returned from his tour and the Lord in the form of a Śiva Brahmin enquired as to who the devotee was The devotee said that he was one among the *Ādi Śaivas* doing the *pūjās* to the deity. The case was taken before a commitee and both of them showed their authority. Both the handwritings were compared and it was found that the Brahmin's was the original one. Immediately the Lord appeared on the scene and explained the situation and offered *darśana* to all. So the Lord here had worshipped Himself for sometime. To vouchsafe this in the *Somaskanda Maṇḍapa*, even today worship is offered to the *Sphaṭika Liṅga* of the God and in *Sphaṭika* Goddess.

On Silatha Munivar had no children and prayed to Lord Iyyārappa who directed him to perform the *Putrakameṣṭi yajña*. He was told that he will come across a box which contains a child while ploughing the land. 'His life is limited to 16 years. Take him and bring him up' was the command. So did the sage and found the box and the child, and it had four arms, three eyes, crescent-moon on the head. The saint was taken aback. Immediately he heard a celestial voice asking him to close the box and open it again. The saint did so and found a normal child inside. The child was named Japyēsa and by the time was sixteen he had mastered all studies. He was told of his short life and so the lad went to a penance standing in water. The snakes and the fishes ate away portions of his body, but still he was doing penance. The Lord appreciating his determination gave him long life and all wealth. To make the body all right, the Lord himself bathed him with the holy waters of the five *tīrthams*. The lad became radiant in body and mind. The lad was married to the granddaughter of sage Vasiṣta. Later, Japyēsan was made the head of gaṇas in Kailasa and came to be known as Śrī Nandi Deva.

Agasthiar offered his worship to the Lord here and reached Mount Kailasas after a dip in *Sūrya Puṣkaraṇi*. He got his midest form here.

A young boy by name Sutharithan, who had lost his parents, went on a pilgrimage and stayed for the night at Tirupazhanam. In his dreams *Yama* appeared and said that he would die on the firfh day. The boy went to Tiruvaiyārū and prayed to Iyyārappar. On the fifth day, *Yama* appeared before him. Vaśiṣta the great sage directed him to offer prayers at the southern entrance. Accordingly, the boy did it unassailingly. The Lord pleased with his penance instructed His *Dwārapālaka* to save the boy. *Yama* was killed and the boy was saved. Śiva appeared and blessed the boy. In response to the prayer of Goddess of Earth, Yama was brought back to life and he was given injunction not to touch anyone who was offering worhsip to the Lord here. In this shrine here, one can always smell the fumes of Kungilayam.

Śiva in order to prove to the world the benevolent nature of the Goddess gave Her a small quantity of paddy for distribution and with Her unbounded grace appeased the whole Universe with it. Thus the Goddess got the name Aramvaḷartha Nāyaki.

Saint Appar after having had *Darṣana* at Kāḷahasti in Andhra Pradesh, wished to have *darṣana* of Kailāsa also. So he went on a pilgrimage and while doing so, the Lord appeared in the form of a Brahmin and pointed out that he could not reach Kailasa with the human body and dissuaded him from proceeding further. Appar was determined to proceed and refused to turn back. His body was waning, but still he was adament. The Lord pleased at his devotion gave him *Darśana* and instructed him to take a dip in the tank there. He did so and to his surprise, when he came out of water, he was in the Puṣkaraṇī at Tiruvaiyārū and got *darśana* of the Lord as at Kailāsa here.

Saints Sundarar also had *darśana* of Ayyārappar. When he came to Tiruvaiyārū, he could not cross the river Kāverī as it was swelled with high floods. So he prayed to the Lord, and the river gave way by swelling on one side and vacating the other half with a sandy bed for Sundarar to walk over. The Vināyakar who heard the songs of the devotee from the other bank shouted in appreciation of it and so got the name Olamitta Vināyakar.

On the *Caitra Pūrṇimā* day, the Lord of Tiruvaiyārū with His consort and Nandidēva will come in a procession in the glass palanquin. The pracession will go from one place to another in all the other six *Kṣētrams* around Tiruvayyārū and the deities from the respective temples will join the procession and in the early hours of the next day all the seven deities will assemble at Tiruvaiyaru. People used to call this, the wedding procession of Nandidēva. The seven places are: 1. Tiruvaiyārū; 2. Tirupazhanam; 3. Tirucotruthurai; 4. Thiruvedigudi; 5. Thirukandiyur; 6. Thirupūnthuruthi, and 7. Thiruneithanam.

There are many *maṇḍapas* in this temple and minor shrines. The important ones are the Dakṣiṇa Kailāsa, Uttara Kailāsa and Daṇḍapāṇikōil.

The Brahmōtsavam takes place in Caittirai for 12 days. The fifth day is important when the Lord offers worship to Himself. On *Pourṇamī* will be the *Sapta Sthānam* festival. In *Panguni,* the wedding festival of *Nandidevar* will be celebrated.

There are some good sculptures in this temple. The figures of Brahmā, Ātkondar, the figures on the walls of the inner *prākārams* of Dakṣiṃa Kailasa, the sculptures in the rafters date back to the early Cālukya period.

One *Sūrya Vaṁśī* king Priya Vṛthan renovated this temple first and performed the *Kumbhābhiṣēkam*.

Later the Cōḷa king, Karikāl Peruvalathan, when he came here, his chariot was stuck up. He dug deep and found the image of many deities. He was asked to construct the temple by the sage who was here. He had no money. He prayed to the Lord here. Under orders of Ayyārappar, His *vāhana* Ṛṣabha Nandi walked into the place and the King to his surprise found enough gold, jaggery and stone here. He built the temple with them and performed *Kumbhābhiṣekam.*

Govinda Dīkṣidar the minister of Acuta Dēvapa Nāyakar of Tanjāvūr carried out renovations in this temple. The Nagarathars of Ceṭṭinad have rebuilt the temple of the Goddess and performed *Kumbhābhiṣēkam.*

His Holiness Śrī La Śrī Kailai Guru Mahā Sannidhanam of Dharmapuram Ādhinam who is the sole heredtiary trustee and who is famous far building temples and performing *Mahākumbhābhiṣ ēkams*, here also renovated all the shrines, *gopurams*, *maṇḍapas* and all at a cost of about 4 lakhs of rupees and performed *Kumbhābhishēkam* on the 31th Mrach, 1971. Tiruvaiyārū temple is one among the 27 *Devasthānams* under the control of *Dharmapuram Ādhinam*. For the convenience of the visitors, there are two resthouses in the Amman Sannidhi street.

The four temples are dedicated to Ayyārappar, Olokamaṭhevicaram, Dakṣiṇa and Kāilāsa and have historical back-grounds.

Looking at the ancient nature of the temple, pillars, rafters, one is prone to think that the temple has the Pallava influence in its construction. The Dwārapālakās in the temple are akin to the ones found in the cave temples of the Pallavas. The Somāskanda shrine has the Dwārapālakās of Cola architecture with 4 arms and the incrisors.

Historical references point out that Parākeśarī Paranthakan I (A.D. 905-947) was the first to construct the temple. From the inscriptions, we learn that the *gōpuram* in the third enclosure was built by the Cōḷa king Vikrama Cōḷa. Later, the *maṇḍapas* have been built or renovated in A.D. 1381 by one Vīra Sevanna Odayar. The western *gōpuram* and the surrounding corridors were built in the period of Achutthappa Nāyakar by Marudur Anayappa Pillai and his brothers. The Pusa Padithurai on the banks of the Kāvērī was built by one Vaidyanāthan and was named Kalyāṇa Cindu.

The stone images of these renovators are found in this temple with their names inscribed below each idol. Achuthappa Nayakar with his consorts and Pachayappa Mudaliar with his consorts are prominent.

From the inscriptions the name of the Goddess is Thirukkama Kottatthu Aludaya Nāchiar and Ulagudaya Nāchiar. She is known as Aram Vaḷartha Nāyaki and Dharmasṁvardhanī.

Rāja Rāja I, Kulottuṅga III, Sadāvarman Sundara Pāṇḍyan have all held their sway over Thiruvaiyārū. The Olokamādēvī Charam was built by the queen Olokamādēvi, consort of king Rāja Rāja I in the year A.D. 985. So the temple has been built 1000 years ago. The idols of Olokamādēvicharam Udayar, Somāskandar (Oloka Vīthī Vitangar) and other deities were installed in this temple. The inscriptions here explain details the jewellery used in those days and these have been dedicated to the deity. The inscription relating to Kulottuṅga III points out to a temple known as Thirubhuvanamadevicharam — probably Dakṣiṇa Kailāsa.

Dakṣiṇa Kailāsa is situated in the southern *prākāram* of the main temple. It is a shrine with *Ardha Maṇḍapa*, *Mahā Maṇḍapa* and *Garbha Gṛham*. The idol of Saint Appar Swāmigaḷ is here. This shrine was said to have been renovated by Pañcavana Madēvi, consort of Rajendra Cōḷa I. The Lord goes by the name Pañcanathivanan. The Goddess is Añjalai. The idols were once burried and one Māna Vanma Rāyan unearthed them. Later, Kṛṣṇadēvarāja Odayār renovated the temple and built the compound walls.

There are about 70 inscriptions relating to this temple and they have been copied by the Government. In 1894 some of the 43 inscriptions were copied, 22 were copied in 1918 and one in 1924. The others were copied later.

They are of Parantaka I (A.D. 905-947), Rāja Rāja I (A.D. 98-1015), Rājendra Cōḷadēvan (A.D. 1011-1043), Rājādhirājan (A.D. 1018-1052), Parākēśarī Rajendra (A.D. 1050-1063) and Rājendra I who became Kulōttuṅga I after five years.

Most of the inscriptions relate to the gifts of lamps. Among the Pāṇḍya kings, there is the inscription relating to Sadāvarman Sundara Pāṇḍyan dating to A.D. 1253.

Kṛṣṇadēvarāyar (A.D. 1422-49), and Sadāśivarāya (A.D. 1680) of Vijayanagar had given lands to the temple. There are many more undated inscriptions.

Saints Thurujñāna Sambandar, Tirunāvukkarasar, Sundaramūrti and Māṇikkavācakar have all sung in praise of the Lord here. Ayyadigal Kadavarkon has sung the *Skhētra Thiruveṇbā*. Aruṇagirināthar has sung *Thiruppugazh*. There is the *Thiruvaiyātru Paditru Pattu Andādhi* and *Tiruvaiyātru Purāṇam*.

26. Vaithīśvaran Kōil

It is a fact that the delight of enchanting features of marvellous divine beauty which is a joy forever built the culture of Tamil Nadu.

The temples of Tamil Nadu are of great antiquity and many of them are held in high esteem and respect by all poeple. They attract thousands of pilgrims even today from all parts of India and abroad.

Vaithīśvaran Kōil, a small village six kilometres south of Sīrkaḷi, is a place of pilgrimage in Thanjāvūr district of Tamil Nadu. Situated on the Madras-Tiruci main railway line between Cidaṁbaram and Mayilāduthurai it is nearly 264 kilometres from Madras. It has been linked with important centres by both bus and train routes.

The renowned temple is famous for *Mūrti*, *Sthalam* and *Thīrtham* as per the religious approach.

The temple with its massive walls lofty *gōpurams*, shrines and maṇḍapas covers and area about 10.70 acres. Hundreds of devotees came to this temple throughout the year for fulfilling *prārthanais* anf vows.

The '*Sthala Vṛkṣam*' (temple tree) is *Vēmbu* (*Margosa*) with its thick foliage, and it is found rear the eastern inner courtyard and eastern *Rājagōpuram*. In one of the three niches of the paved portion of the tree, there is an old image of *Liṅgam* for worship. The deity with the shade of this sacred tree is called as '*Vempadimal*' and '*Ādi Vaithanāda puri*'. It is interesting to note that this small place is the divine root cause for the enlargement of various structures connected with the present appearance of the temple complex.

It is told that the Margosa tree with its thick foliage murmurs through its leaves the song of praise to the Lord as the celestial healer of all human diseases. It is believed that inhaling the sweet smell and eating the leaves of this tree one can get the gracious relief from many ailments.

As regards the antiquity of this *sthala* vṛukṣam it is mentioned in *sthalapurāṇam* that the tree of highly medicated value was Kadamba (Sea side India Oak, Common Kadamba) in Kṛta Yuga, Bilva (Basit) Aegle Marmelos in *Tretā Yuga*, Vakuḷa or Makizha (Miumsops elengi) in *Dwāpara Yūga* and is Nimba (Margosa) in this *Kaḷi Yuga*. The different transformations of this stupendous tree is highly imaginative, but devotees attach much importance to this tree with firm religious faith. From this legend the antiquity of Athivaithianāthar dates back to a hoary past when man was in the most premitive stage of his existence. It should be noted here that the age-old faith in divinity could not be traced and the continued faith also is an important cause for the emergence and survival of temple arts.

Vaithīśvaran Kōil has been well laid out and it covers a large area for different artistic structures. There is a lovely imposing *Rājagōpuram* in the west front and another on the eastern side, of equal grandeur and importance. In the interior, there are two *Kattai* (short) *Gōpurams*, one in the west and another in the eastern side.

The *Sannidhi* of Śrī Vaithianāthaswāmī is facing west, whereas the *sannidhi* of Goddess Thaiyalnāyaki is facing south. There is a special shrine dedicated to Śrī Selva Muthu Kumāraswāmī near Swāmī shrine of this temple as He is supposed to have been worshipped by Lord Śiva Himself.

Most of the great temples of Tamil Nadu carry inscriptions on their walls. Even though these inscriptions refer only to gifts of property and the temple administration, they throw a great deal of light to ascertain the age of structures and materials available in the temple. Even though Tamil Nadu escaped the ravages of demolition of temples during campaigns and foreign invasions, periodic renovations (once in twelve years as per the *agamic* method) of the temples have intervened and masqueraded what was the original temple. This ancient temple has only limited epigraphical evidences. A number of stones containing valuable inscriptions of different periods are said to have been defaced, displaced and buried during renovations from time to time. Yet a few ancient inscriptions could be seen on the walls of this temple.

Eight inscriptions which have been properly deciphered include those of the following kings: Vīrapāṇḍiyan,Vikrama Cōḷa (1126-1136 A.D.), Achuthappa Nāyak (1560-1600 A.D.) and Tulajāji Mahārāja (1763-1767 A.D.). Inscriptions of Vīrapāṇḍiyan are supposed to be very ancient. As the inscriptions assignable to Vikrama Cōḷa are not in order, the real services rendered by him to the greatness of this temple could not be known to the people.

On seeing the styles of architecture and sculpture of this temple, one can try to find out the services or art-contributions made by Pallavas, Cōḷas, Nāyaks and Nagaratthārs. It is very difficult to give a correct note of the particulars of the history of art-products without the support of proper evidences. Howeverthere are precious art products available in this temple; they reflect the synthesis of art-culture.

Some dance poses are sculptured in and around the shrines and on the *gōpurams*. During the festivals, the art of dancing was very much encouraged as a form of worship until recent years. It is said that after the '*Vīthī Valam*' (procession) Lord Vaithianāthar used to a thrice round the shrine in the *thattisutri maṇḍapa*. The dancing girls with *ahallviḷakku* in their hands used to dance to the *nattuvanam* and music while following the presiding deity.

The dance performances took place in front of large gathering in the spacious halls during the festivals.

Musical instruments used in the temple worship can be classified as: 1. Those used in processions, when the deities are taken round the *Mada* streets on the occasion of the festivals; 2. Instruments performed during the rituals inside the temples, and 3. Special instruments played in some particular temples.

There are regulations for *nāthaswaram* music during times of *pūjās* and procession.

As regards the *nitya Pūjā*, Bhūpālarāga was played in Nāthaswaram in the early hours — First Sandhi, Thanyasi in the second sandhi, Madhyamāvadhi in the uch-chi-kālam (Noon), Pūrī Kalyāṇī in the sayaratchai (Evening), Nāttai in the second kālam and Ānandabhairavi in Arthajāmam (midnight).

During the festival times, the deities are taken in procession (*vīthīvalam*) round *mada* streets of the temple. In the beginning, when Swāmī (*Uthasavar*) comes out of the shrines, *Nādasvara vidwans* play the *Rāgam* (*Mallari*). After the flag-hoisting, they usually play *Rāgas* based on '*Thikkupāṇḍanam*' (in all *sandhis*)

(i.e.)	Magarakkuriñci in (Madhyamāvadhi)	Brahmā sandhi
	Seekamaram in (Nathanāmakkriyai)	Varuṇa
	Thakkēsi in (Rāmagiri)	Vāyu Sandhi
	Thakkarāgam (Mālavagiri)	Kubēra sandhi
	Pancakari (Śaṅkaraparaṇam)	Ēṣānam sandhi
	Kānthāram (Velavalli)	Indra sandhi
	Kolli (Varāḷi)	Agni sandhi
	Karucikam (Kujjari)	Yama sandhi
	Nattapādai (Bhairavī)	Nirudhi sandhi

There are many musical instruments such as *Nādasvaram, Tavil, Mukhavīṇai, Thirucchinnam, Thutthi, Ekkāḷam*, Conch, *Namari*, *Swarnamandali* used in the rituals.

In this temple there was a per: ı who used to perform on the '*Swara Mandali*' during the calm rituals in the night. He was called 'Swara Mandali Pandaram'.

As the image of Pañcamukha Vādyam is found in the pedestal of the bronze sculpture of Śrī Naṭrāja, it can be construed that there might have been a *Pañcamukhavādyam* in use during the temple rituals of Vaitheeśvaran Kōil.

Tamil Nadu is sacred of festivals as it is a land of temples. Temple festivals provide ample opportunity for artists and craftman to display their artistic talents.

Pañca bhūtas (the five elements) *Pṛthivī, Appu, Tejas, Vāyu* and *Ākāśa* are worshipped as Gods in specified seasons in most of the great temples. The following festivals are celebrated in Vaitheeśvaran koil.

The festival of *Āvaṇi Mūlam* can be taken as a form of worship to *Pṛthivī* (earth) through it is earnest by celebrated in the religious memory of Śiva-*līlā (Thiruviḷayādal)* at Madurai.

Kārtikai-dīpam on *Kārtikai* day on the full-moon day in the month of *Kārtikai* (November-December) is celebrated as an worship to *Tejas* (fire) though it is celebrated on *Paurāṇic* version as follows:

In days of yore these arose a context between *Thirumāl* and Brahmā as to their relative superiority. In the course of the heated controversy there ascended a huge flame, which is said to have been no other than Lord Śiva appearing to convince them that there was yet one superior to them. At that time Brahmā took the form of Swan and flew up above to discover the top of the flame, and Viṣṇu became Varahaor Boar and tore the earth with his powerful tusk and tried to discover the base of the flame. This scene called the *'Liṅgōdbhava'* is sculptured in the temple and this myth is celebrated as Kārtikai Dīpam festival here.

The festival of *Navarātri* Saraswatī *pūjā* is celebrated as a form of worship to *Vāyu* (air) though it is intended for the worship of Śrī Durgā, Śrī Lakṣmī and Śrī Sarasvatī in Purattāsi (September-October). It is said that the glorious Thirumalaināyakar was much interested in celebrating the *Navarātri* festival with an extraordinary significance. This has become a colourful festival in all great temples of Tamil Nadu from his period. The temple of Vaitheeśvaram also attaches much importance to the artistic celebration of Navrātri.

Though there are festivals in Vaitheesvarankoil Panguni Utthiram (27 days), Ādipūram (10 days), Vaikai Vasantōtsavam (10 days), Aippasi Kanda Ṣaṣṭ (6 days), Thai Mahōtsavam (10 days) are to be noted as big festivals of this temple.

During the festivals '*Utsavamurti*' are attractively decorated with precious ornaments, costly costumes, colourful fragrant flowers, and seated on *Vāhanams* of artistic value. They are taken in procession in the *mada* streets on these occasions mainly for the sake of the very old and the deformed, the sick and the suffering, who are able to offer worship in the temple. The devotional hymns that are heard by the people in the streets inspire them to be more pious.

Indra Vizha (festival) was celebrated for 27 days in the erstwhile Poompuhar during the post-Saṅgama period; perhaps under the influence of Indra Vizha, the Panguni Utthiram festival is also celebrated for 27 days in Vaitheeśvarankōil. During the Theppotsavam (floating) festival celebrated in connection with the festival of Panguni utthiram Lord Viṇāyaka is placed ceremonially in a daily decorated float illuminated by flourescent lamps and taken round the shrine in the centre of the tank with the chanting of hymns and other sounds of temple musical instruments. The float-festival might have been started by the Nāyak kings.

As regards the beautiful *Vāhanas* of Vaitheeśvaran kōil, Palanquins, Karpaga Viruṭcam, Padmavāhanam, Bhūtam, Yānai (elephant) Vāhanam, Kāmadhenu, Siṁham, Kiḷi (Parrot) *Vāhanam*, Veḷḷiratham (silver car), Veḷḷi ṛṣabhpams (silver bulls big and small), Thangamail (Golden peacock), Annam (Swan), Perucchali (Bandicoot), Velli Idumba (Idumban made of silver) are to be noted for their excellent artistic workmanship, Sapparam (Sakopuram-resembling a car-specially constructed by artistic craftmanship) in which Śrī Selvamuthu Kumāraswāmī is seated and taken in procession on the sixth day of Śrī Kandaṣaṣṭhi festival. The procession of deity on every day during the festival has *paurāṇic* significance.

27. Vaikkam

The 3 temples of Vaikkam Kāduthuruthi and Ēttumānūr were established at the same time by the asura called karan. It is said that while the asura was travelling with the 3 Śiva liṅga's he wanted to take rest and place one on the left hand down. Seeing this Śiva sent Vijaghra Patha Ṛṣi to do *pūjā* for the liṅga which was kept down. This place came to be known as Vaikkam or Vaikkapuri where the worship was continued by Vijakra Muni. It is also said that the Lord of Vaikkam is worshipped on all the 3 different occasions. He manifests in many forms. The famous festivals at Vaikkam is very popular.

Conclusion

The history of the various kṣetras studied so far would reveal that every minute details precribed through the day on the activities of the respective temples are definitely based on the cultural and spiritual aspects like-rituals, *utsavas*, myths, legends *tīrthās*, sthalavṛkṣas, pratiṣṭhas and of course based more on the music and dance within the temple complex.

The history of Indian music is purely *Bhakti*-oriented and has a sacred entity. This was due to the outpourings of innumerable *vāggeyakkāras* who were saint-composers and singers. Some of them composed on their *Iṣṭadēvatās,* while some saints musicians travelled extensively visiting various shrines, thereby creating excellent compositions depicting the details of the temples and the presiding deities.

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1. This opinion appears to be a belief rather than a proven fact. In fact, Sadāśiva Paṇḍarattar (1963) has not included this *purāṇam* as a work of Umāpati. My own view is that it was written by an anonymous person sometime in the 16/17th centuries.
2. Revised Pativu of Kanyākumārī temple, p. 156.
3. *Ibid.*, pp. 66-67.
4. *Ibid.*, p. 156.
5. The *Sthala Purāṇams* of a temple contain mythological accounts of the temple mixed with historical facts. Usually it is written by a poet of the place or by some visiting men of literature. The *Sthala Purāṇam* of the Madurai temple turns out to be purely legendary, the historical part is recorded in two manuscript accounts *Sthala Vaṛalāṛu* and *Sthanikar Varalāṛu,* both published by the Madurai Tamil Sangam.
6. Two versions of the legends are found in the works of Perumparrappuliyūr Nambi and Parancotiyar. The versions are stated to be translations of Saracamuccya and Hālāsya Mahātmiyam, respectively.
7. *Sargascca pratisargascca vaṁśso manvantaranica vaṁśanu caritaṃ caiva purāṇāṁ pañcalakṣaṇaṁ.*
8. Bascom. 1965. The Forms of Folklore, *Journal of American Folk Lore*, Vol. 78, No. 307, Jan-March p.4 f.
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17. T.V. Mahāliṅgam, Ed., 1967, Early South Indian Palaeography, Madras University, p. 24.
18. Śilappatikāram, XI — Katukan Katai, ll. 17-22.
19. *Ibid.*, IVII - Āicciyar Kuravai; XI-23-30. Ulvari 1-2, ll. 11-12.
20. *Ibid.*, Kaṭṭūraikkatai, ll. 50-51; ll. 17-22.

21. Jñānacampanta Cūvāmikaḷ Tēvāram (Tāḷamurai), 1971. Śrīvaikuṇṭham : Kumārakuruparan Saṅgama, p. 244. 'Viral mikka karikkarul ceitanai' verse No. 4. Ibid., p. 27, 'Ataintu Airavatam paniya' verse No.7.

22. *Ibid.*, p. 553. '*Koṭṭicainta aṭalai kūṭal Alavayilai*' verse No. 2.

23. *Ibid.*, p. 561, '*Vētamum poruḷkalum aruḷi*' verse No. 1.

24. The word *Viṟṟanai* is interpreted as referring to the sale of precious gems and firewood.

25. *Ibid.*, p. 356, '*Amputam Nalkalai nitunkutalalavai*', verse No. 5.

26. *Ibid.*, p. 551, '*Cittan*', verse Nos. 2 and 4.

27. *Ibid.*, p. 671, '*Paḷanam Viruttanam*', verse No. 3.

Ibid., p. 166, '*Viruṭṭanai Paḷanai*', verse No 1.

28. *Ibid.*, p. 526, '*Pāṇan Icāi paṭṭimaiyal patutalum parintaḻittan*', verse No. 9.

Ibid., p. 559, '*Taramuittatu Panarkaruḷōtu*', verse No. 6.

29. *Ibid.*, p. 200, 'Tāramuittatu Enamonrinkarana makivantu' verse No. 6.

30. *Ibid.*, p. 350, 'Kelarpin vetanam', verse No. 1.

31. *Ibid.*, p. 544, 'Aruvan Alavai maruvinanrānai' verse No . 9.

32. Jñānasambandar does not make a direct reference to his songs to Tamil Sangam of Madurai, but the lines '*Maturai tokai yakkinānum*' suggests it.

33. There are direct reference in *Jñānasaṁbandar Tēvāram* to the cure of the Pandiyan king by the application of the sacred ash (*Tiru niru*).

34. *Ibid.*, p. 546. 'Alavayan tiruniṟṟaippōṭṭip pūkaḻi nilavum pūcuran Gñānacampantan tēṟṟitenna nutalurra ṭ ippiniyayina' verse No. 11.

35. *Ibid.*, p. 550. '*Vatil venralikkat tiruvuḷḷame*' verse No 4. '*Alaikkat tiruvullame*' may mean defeating the Jains in dialogue with them. The use of the word '*vatu*' is significant. The internal evidence for the impalement of the Jains is very slender. For a full discussion on this point c.f. A.v. Jeyechandrun, 1947-75, *Historic Evidence in Periya Purāṇam*, Vaiyai, Vol. III, Madurai : Madurai University, pp 451-461.

36. *Thrunāvukkaracu Cuvāmikal Tevāram (Talamurai)*, 1970, Śrīvaikuṇtham : Kumārakuruparan Saṅgama.

37. *Ibid.*, p. 410, '*vetiya veta kitai*' verse No. 1.

38. *Ibid.*, p. 412, '*Acurar purankal*', verse No. 1.

Ibid., p. 433, '*matilutan Kūṭa vanki*', verse No. 2.

39. *Ibid.*, 272, '*cittane*' verse No. 4.

40. *Ibid.*, p. 490, '*Viruttarakum pālanar*', verse No. 2.

40 A. N.R. Bhatt, Ed. Rauravāgama, Vol. I, Pondicherry : French Institute of Indology, p. 43, 11. 61.

P.R.P. Rangan, 1974, Kavuttuvam, The Madurai Temple complex, Madurai : Arulmigu Mīnākṣī Sundarēśvarar Tirukkōil, A.V. Jeyachandrun, E.d. p. 292.

41. C.f. Even the name of the person who suggested the musical pattern is indicated.

42. V.R. Deivasikamani Gownder, E.d., 1973 '*Pañcamarapu*, Part I, Pollachi : Śakti Aranilaya Veliyetu, pp. 226.

43. S.D.S. Yogi, Ed. 1968, *Kūttanūl Madras*. Tamil Saṅgītāṭa Nataka Akademi, pp. 368.

44. K.Vasudeva Śāstrikal, Ed., 1955, *Tala Camutram*, Thanjavur Sarasvatī Mahal Library, pp. 188.

45. Arumpatavuraiaciriyar and Atiyārkkunallār have brought out the ancient traditions embodied in the works in great detail.

46. P.V. somasuntaranar, Ed. 1970, '*Cilappatikāram*', South Indian Śaiva Siddhanta Works Publishing society, pp. 88 ff., 255 ff.

47. The notes were *Kural, Tuttam, Kaikkilai, Ulai, Ili, Viḷāri* and *Tāram*.

    The earliest mention of Saṁskṛta name for these notes seems to be in the Pallava inscriptions at Kutimiyamalai of Mahendravarman I (Pudukkottai State Inscriptions, No. 341).

48. Bharata's Nāṭya Śāstra, Chapter XIV.

49. S.D.S. Yogi, *op. Cit.*, pp. 156-161.

50. P. Sambamurthy, 1969, *South Indian Music. Book VI*, Madras : The Indian Music Publishing House p. 85 ff. for a discussion on pans.

51. K. Vellaivaranan, *op. cit.*, p. 582-84.

52. *Ibid.*, p. 584. P. Sambamurthi considers the number as 21 dropping out Takkeci and Nericai.

    Dr. Premalatha in her publishing doctoral thesis (1963); Sources which provide material for the construction of a detailed history of Indian music, p. 339 mentions the number as 24.

53. K. Vellaivaranan, op. Cit., p. 597 considers that such a classification of *Pans* was traditional and Tīvāram hymnists followed it.

54. *Tirujñānacampanta Cuvamikal Tēvāram (Talamuri)*, 1971, Śrīvaikuṇtham : Kumārakuruparan Saṅgama, pp. 543-563.

55. T. Puttusami Othuvar, 1950, '*Periya Purāṇam*', Tirupanatal : Kasi Matam, pp. 403-426.

56. Kīrttit Tiruvakaval, 11. 118, Manickavasakar.

57. Census of India, Vol. No. IX, Madras, Part XI D; Temples of Madras State, Madurai and Rāmānathapuram, 1969.

58. Vol. II, T.A.S. 1910.

59. It is a controversy among the scholars. But it is believed that the Āryans migrated into the Tamil country during the sixth century B.C. The *Rāmāyaṇa* episode may belong to this initial stage.

60. Ahanānūru, v. 70.

61. Tēvāram, Rāmeśvaram Pathigams, in III & IV Tirumurais.

62. Tēvāram, *Ibid.*

63. Vālmiki's *Rāmayāṇa*, *Yuddhakāṇḍa*, canto. 126, vv. 20-21.

64. *Skanda Purāṇā*, *Setumahatmyakāṇḍa*, cantā. 43.

65. The *Tīrthas* outside the temple are Kapitīrtha and Bhairavatīrtha in Pāṁban, Viḷḷuni and Sītakundatīrthas near Thankachimaṇḍam, Raṇavimōcanatīrtha, Pañcapāndava *tīrtha*, Maṅgaḷatīrtha and Amirtavapi near Ekānda Rāmēśwaram, Jātaitīrtha and Dhanuṣkōṭi. Rāmatīrtha and Laksmaṇatīrtha within a mile from the temple.

66. *Ānanda Rāmayāṇa*, Canto 9, v. 28.

67. *Sētpurāṇā*, Koṭitirtha Sarukkam, v. 81-82.

68. *Ibid.*, Agni tirtha Sarukkam, vv. 12-13.

69. Dhanuṣkōṭi and Dhanuṣkōṭi pierstations have been completely destroyed by the cyclone of December, 1964 which engulfed and destroyed them.

70. Narasiṁha Iyengar, S., Sthanikam '*Śrī Raṅgam Koil Thathuvam*', p. 15, Śrī Lakṣmī Printing Works, Salem.

71. 'Although the Kali Era years furnished by him appear to be wrong, the Śāka years mentioned are more or less correct and supply with a number of useful clues' - Pārthasārathy, T.S., 'Koil Olugu', p. 3, Thirumalai Tirupati Devasthānam, Tirupati.

72. 'Pathu Pāṭṭu' U.V. Swaminātha Iyer, Ed. 1950.

73. S.I.I., Vol. V, 449.

74. *Ibid.*, 412.

75. *Ibid.*

76. *Ibid.*, 431.

77. *Gaṇapathyrāman*, S., Porunai Nadu, Shri M.G.M. Publication, Dec. 1966, pp. 27, 28.

78. S.I.I., Vol. V. 446, 448.

79. Vaiyapuri Pillai, S., '*Thamravaruni*', p. 14, Pari Nilayam, Madras, 1955.

80. Fergusson James : *A History of Indian and Eastern Architecture*,.Delhi, 1967, p. 393.

III

MUSIC AND TEMPLES

A. Music in Temples

The festivals connected with the temples such as the *Saptasthānam* festival at Tiruvaiyār and the annual *brahmotsavas* had special musical and dance items of worship. The temple festivals attracted a continuous stream of devotees from far and wide to participate in the spiritual and aesthetic experience. It was the thrilling sight of the procession of Lord Raṅganātha at Śrīraṅgam during the annual festival that inspired Śrī Tyāgarāja to pour forth the five moving songs in praise of Lord Raṅganātha mentioned earlier. Music, dance and drama found their highest expression in the presence of the deity taken out in procession. The music of the *nāgasvaram* invariably marks the commencement of the festivals. In fact, the *periya melam* constituting the players on *nāgasvaram* and *tavil* was the highlight. Originally, the *muddirasaiṅgu* accompanied the *periya melam.* The suitable *sollukattus* are played on it by experts. The deity in procession followed by the *oduvārs*, reciting the *tēvāram* hymns and the row of dancers performing the classical *bharatam* must have been a thrilling experience that inspired many a saint-composer and devotee. Folk dances and music such as *bommalattam*, dummy horse-shows and pantomime gave fresh significance to the occasion. Dramatic shows were represented in the temple on sacred themes such as *Manmatha nāṭakam*, *Azhagar Kuravañji, Tyāgēśa Kuravanji* and *Kumbhesar Kuravani.* These were noted for the fine music, representative of the golden age of music. The music of the *nāgasvara* heard over long distances heralded the sacredness of the temple and at the same time served to carry the thoughts towards the Divine.

The copper plate of the 18th century A.D. which has been recently discovered in the Nāgēsvara Swāmī temple at Kumbhakōṇaṁ records a grant by the Nagapāsa community towards the establishment of *periyaṁelam*, *cinnamēlaṁ, vinakkarar, nattumuttu* and others in the Kumbhakōṇam temples. The copper plate is highly valuable as the figures of more that 30 musical instruments are engraved on it. These comprise seven varieties of stringed and percussion instruments, and nine kinds of wind instruments which include *ekkalam* and *nāgasvaram*. Other works like '*Karanagamam*' and '*Mahābhārata*

Cūdāmaṇi', mention various musical instruments used in temple music and in all these *nāgasvaram* finds an honourable reference.

Tiruvaiyār is an affectionate name to all lovers of music. Surrounded by the five rivers, groves and fields, resounding with the sound of the vaidic incantations and the Divine call of the temple, the people who were intensely musical and spiritual, led a simple and dhārmic life. Sanctified by the footsteps of the Śaivite and Vaiṣṇavite saints who worshipped the deities with garlands of devotional songs, this polace has the hallowed lustre of being associated with the Trinity of music. The Saptasthāna festival held at Tiruvaiyār is not only of religious but also of musical significance. The seven sacred shrines in the Tanjore district namely Tiruppayanam, Tiruchotrutturai, Tiruvedikkuḍi, Tirukkandiyur, Tiruppanturutti and Tillaisthānam are considered as representatives of the seven manifestations of God. The same have been conceived in the body of the human being as the seven *cakras* or the principal seats of *nāda*. The concept of saptasthāna according to *tāntric* interpretations, represents the seven sound manifestation of the fundamental *Praṇava Oṁkāra, as akāra, ukāra, makāra*, ardhamātrā, *nāda, bindu* and unmani. The presiding diety of the shrine of Tiruvaiyur in its procession from the place to the other six kṣētras, is joined by the respective deities and finally all of them are brought to Tiruvaiyur which is also called *'Amānasika kṣētra'*. Śiva is said to have offered *pūjā* to the liṅga in the guise of an ācārya in this kṣētra, known also as the 'jīvana muktipura' in *Brahmavaivarta Purāṇa.*[1] A number of compositions from the vaggeyakāras invoking the presiding diety of Tiruvaiyār are available. In the saptasthāna festival, music and *bhajana* played a prominent part too. Hundreds of *bhajana* parties used to accompany the procession. It is said that Śrī Tyāgarāja himself led an *uncavṛtti bhajana* group during this occasion. Famous musicians like Patnam Subrahmaṇya Iyer, Mahā Vaiyanātha Iyer and other Bhāgavatās who participated in the function, thrilled the crowd of devotees by their ecellent music. The beautifully decked palanquins carrying the deities must have inspired Sahaji to compose the 'Śaṅkara Pāllaki Sevā Prabandham' where in the realistic description of the palanquin has been depicted by the royal composer in the Śaṅkarābharaṇa rāja son viz. 'Singarimpu pāllaki'.

On the occasion of the *brahmōtsava* in the Tanjore big temple, the *Sarabendra Bhūpāla Kuravanji Nāṭaka* was enacted regularly. Evidence from records point out to the enactment of *Rājarājeśvara Nāṭaka* in the same temple.[2] The singing of Tiruvaisaippa of Saint Karuvurdīvar has been considered a special feature in this great temple at Tanjore. There is special dance platform facing the Naṭarāja shrine for the purpose of holding such items. During the occasion of *Aṣṭakkōḍi* worship, the dancing girls attached to the temple perform certain dances in a group before the shrine of the goddess.

Ritualistic music and dance of the temple occupy a dignified place in the history of a country's music. The role of music, dance and drama in the annural festivals of the temple is precious and testifies to the religious significance of the arts and the status of artists of those times. The use of typical musical instruments such as *śuddha maddhalam* in Tiruvārūr and Paṭṭīśvaram temples of rhythm and melody represents one of the many features of the temple music.

The sculptural weath of the temple depicting various musical instruments in many forms and the classical dance poses accompanied by the orchestra of flutists and drummers,[3] is worth an elaborate study by itself. However in this connection, it is relevant to give a passing reference to that aspect of temple at Tanjore.

The sculptural and iconographical greatness of Tanjore temples is remarkable. The Rāmaswāmī temple and Cakrapāṇi temple in Kumbhakōṇam are rich in beautifully carved figures holding instruments such as *vīṇā*, with and without frets, flutes, drums of different sizes and shapes. The many dance poses of the dancers have been immortalized in stone and they greet us across the centuries. The sculpture of the figure holding the fretted *vīṇā* in Paṭṭīśvaram is a beautiful specimen. The stone *nāgasvaram* is treasured in Kumbhēśvarasvāmī temple. Dārāsuram is noted for the rich and embroidered sculptural work of a highly artistic nature. The temple to Airavatēśvara is very old and belongs to the Cola period. The beautiful and attractive dance poses with an orchestra of flutist and a drummer have been sculptured so dexterously with perfect finish within small circular outlines. They are marvels worth gazing at for ages. The stone steps of Balipīṭham in front of the temple in Dārāsuram give out the seven notes of music. Undertaking of such interesting works on stone proves beyond doubt the extent of the popularity and status of music in those days. The *Saptasvara* Viṣṇu or Cakkarattāḻvār in the Tanjore art gallery is a beautiful bronze figure, the limbs of which when struck produce the sounds of the *saptasvarās*. There are many such specimens of sculptures lying scattered all over south Indian temples. Every painting and every design of border has its *gāndharvas*, *kinnarās*, musicians, dancers, players on drums while a wide variety of instruments are found chiselled and painted in thousands of panels. The big temple at Tanjore stands as a unique monument to the royal artistic Rāja Rāja Cōḷa and is symbolic of the aspirations, philosophy and culture of the people of Tamil Nadu. The beautiful paintings in the surrounding dark sections of the central shrine bear testimony to the skill of the painter and wide range of their knowledge. The dance *karaṇas* are depicted not only in the Cidaṁbaram temple but also represented in the big temple at Tanjore. Here there seem to be two *garbhagṛhas*, one in the ground floor and another over it. The conical vimāna is built over the upper *garbhagṛha* and in the corridor around this the kāraṇas of Śiva's dances have been depicted in a super manner. Of 108 dance kāraṇas, only 81 are finished and the rest remain incomplete. 'They bey of dancing girls dancing with twinkling anklets to the thrumming of harpa occurring in the painting flash to our minds the descrīption of the dancer in the temple of Karuvurdēvar'.[4]

In the Bṛhadīśvara temple, beautiful sculptural representations of instruments, wind, stringed and percussion and dancing figures have been depicted. The Subrahṃaṇya shrine is noteworthy in this connection. The row of *gaṇas* depicted as playing on various sized and shaped rums adorning to top frieze of the sanctum sanctorum of this shrine is interesting.

Over the Cōḷa paintings in the Bṛhadīśvara temple, a later group of paintings was superimposed during the Nāyaka period. Scenes from *Tanjore Sthala-Purāṇa*, lives of Śaiva saints and such themes have also been beautifully depicted.

The Sāraṅgapāṇi temple has beautiful dance poses sculptured in the *maṇḍapās*. Different kinds of drums are seen in the orchestra accompanying these dance performances. The four wheels of the huge stone chariot situated in the centre of *ardhamaṇḍapa*, and supporting the *garbhagṛha* as it were, are fully covered with beautiful and full-sized dancing figures holding many instruments such as *vīṇā*, *edakka*, barrel-shaped drum, etc. At the main entrance, on all the four sides of the *gōpuras*, dance *kāraṇas* are depicted. A dwarf is seen playing on the *kudamuḷak*. In the *Rājagopuram*, there are again beautiful sculptural representations of music.

Certain temples have been famous for the special instrumental music played during the specific hours of worship. The pañcamukha vādyam is the pride of Tiruvarūr, Tiruppūngūr and Tirutturaippūṇḍi and is performed with skill by the specialists. It has five faces named after the five faces of Śiva and is a music cum rhythmic instruments. The Tiruvārūr temple is well known not only for the *pañcamukha vādya*, but also for the bari nayanam and śuddha maddalam. Tambiyappa, the disciple of Śrī Dīkṣitar was an expert player on this instrument. During the evening hours of worship attractive *jatis* are played in this instrument which constitute an item of devotional music. The *rasi maṇḍalam* depicted on the roofs of the Kolu maṇḍapa in the temple at Gaṅgaikoṇḍa Cōḷapuram and Kumbhakōṇam, illustrating the concept of the modal shift oftonic is of musicological importance.

That arts of music and dance have been illustrated on stone and in the structure of the temple *gōpuras* and *prākāra* walls, and *maṇḍapās* by sculptures and painting is a proof beyond doubt of the sacredness of the art. The sculptural richness of the temple reflect the musical spirit of the age, the wide popularity of the arts and dance and above all their advanced stage of development.

If Tiruvaiyār is one of the famous *sapta-sthāna kṣētra*, Tiruvārūr is the foremost of the *sapta-vitaṅka kṣētra*. Tradition ascribes to the Cōḷa king Muskunda, the credit of having secured from Indra the seven *Śivaliṅgas,* including the one which was originally worshipped by Lord Viṣṇu, and installing them in those seven shrines respectively. The *sapta-vitaṅka kṣētras,* as they are famously known, are sacred for the Tyāgarāja shrine. Vitaṅaka refers to that kind of *liṅga* which was made without resorting to the use of hammer or any mechanical tool, i.e., that which came into existence of its own accord without the aid of human effort. Hence, these seven *liṅgas* are considered to be symbolic of special significance. It is also of interest to note that in the *sapta vitaṅka kṣētras*, Lord Śiva is worshipped in the form of Śrī Tyāgarāja and the *vitaṅka liṅgās* are kept in a separate box adjoining the presiding deity.

The *vitaṅka kṣētras* have always been famous for their music and dance. Lord Tyāgarāja is carried in procession in a beautifully decked palanquin to the accompaniment of a particular kind of music both instrumental and vocal. The palanquin-bearers execute characteristic movements (to the tune of the accompanying music) which are suggestive of the various gaits and movements of the birds. The movement of the palanquin gives an impression of the Lord performing the different dances. These dances are symbolic of spiritual significance. Of the *sapta-vitaṅka kṣētras*, Tiruvarur is known variously as Kamalapura, Śrīpuram, Vanmikanadapuram, Pṛthvikṣetra, *Pañcabhūta kṣētrā*, Mucukundapuram, Camatkarapuram, Mulādhārapuram and Antarakeṣavarapuram. It is perhaps considered most sacred since Mucukunda had installed the original *Śivaliṅga*, sanctified by the *pūjā* of Viṣṇu in this Vālmīka *kahwre*. It is said to correspond to the *mūlādhāra* shrine in the human body which is the mobile temple of God. The names of the *vitaṅka kṣētras*, their dances performed in these places are given below.

Name of *vitankakshētrā*	**Deity's name**	**Type of dances**
1. *Tiruvārūr*	*Vīthi vitaṅkar*	*Ajapa naṭanam*
2. *Tirunaḷḷāru*	*Nāga Vitaṅkar*	*Unmatta naṭanam*
3. *Tirunāgaikaronam* *(Nāgapaṭnam)*	*Sundara vitaṅkar*	*Paravarataraṅga*
4. *Tirukkarayil*	*Ādi vitaṅkar*	*Kukkuṭa naṭanam* (Dance resembling the movement of the cock)
5. *Tirukkolli*	*Āvaṇi Vitaṅkar*	*Bhṛṇgi naṭanam* (Dance resembling the circling movement of the bee)
6. *Tiruvāymur*	*Nīla vitaṅkar*	*Kamala Naṭanam* (Graceful movement of the lotus)
7. *Tirumaraikkādu* (*Vedaraṇyam*)	*Bhuvana vitaṅkar*	*Haṁsapada naṭanam* (As graceful as the stepping movement of the swan)

Of these, the *Ajapa naṭana* is a highly symbolic dance. Śrī Muttusvāmi Dīkṣitar in his Gauḷa kṛti with the beginning words '*Tyāgarājapālayāsumam*' refers to '*vīthi vitaṅka*' and '*ajapanatanaranga*'. *Ajapanatana* is supposed to be the dance of Viṣṇu carrying Lord Tyāgēśa in his chest. The *Ajapa Gāyatrī mantra* is so called because our breath in the process of respiration takes that rhythmic form. This truth of *Ajapa* dance of God Tyāgarāja in Viṣṇu's heart is illustrated by the symbolic movements of the bearers of the palanquin holding Śrī Tyāgarāja. The *Paravarataraṅga naṭanum* signifies the graceful dance resembling the curvy movement of waves of the ocean. The *Unmatta naṭana* resembles the intoxicated gait of an elephant.

We have Tēvāra hymns by Tirujñāna Saṁbandar Swāmiga[6] in praise of the presiding deities of the *sapta-vitaṅka kṣētrās*, Śrī Muttusvāmi Dīkṣitar has composed grand and inspiring *kṛtis* in praise of Lord Tyāgarāja.

The *kavuttuvams* are special sacred dance items of worship and are a regular feature in south Indian temples. Special *kavuttuvams* have been composed for being dance before the deity during special occasions. For example, the one in praise of Goddess Kāḷī of the temple at Tiruvalaṅgādu is set in *Tisrajati laghu*. There are *kavuttuvams* praising Subrahmaṇya, Gaṇapati, Mahāliṅgasvāmī of Tiruvidaimarudur besides the famous *navasandhi* and *pañcamūrti kavuttuvams*.

Pañcamūrti Kavuttuvam is a set of five kavuttuvams invoking the five gods nāmely Vinayāka, Subrahmaṇya, Saṁbandar, Candikēśvara and Naṭarāja. They are composed in the traditional five *ghana rāgas* viz., *Nāṭa*, *Gauḷa*, *Ārabhi*, *Varāḷi* and *Śrī*. Usually these are performed during the month of

Mārgaḷi on the occasion of the procession of Lord Naṭarāja in connection with the Tiruvādirai festival. These are performed annually *during* brahmōtsva celebrations in temples.

In the Suchīndram temple, the northern corridor, there are four musical pillars cut out of a single block of granite stone, in the fashion of slender cylindrical rods, producing different musical sounds when tapped. We see musical pillars in Madurai Mīnākṣī temple and also in Nellaiyappar temple at Tirunelvēli.

In Dhārāsuram, the steps to the small *maṇḍapa* in front of the temple are made of stones, which gives different musical sound when tapped and all the seven *swaras* can be had at different points.

In the Tyāgarāja temple in Tiruvārūr, there is a peculair musical instruments called Pañcamukha Vādya and this has got five faces and is ornamented with the snake, the *swastika* and the lotus on three. The fourth face is plain without decorations. The central face shows the face of a deer. It is said that the Nandi played on this when Śiva danced. The circumference of the instruments is fifty-six inches.

Great composers have composed hymns in praise of the Lord in the temples. For example, the Nayanmāra have praised the Lord Ēkāmbaranātha in their *Tevārams*. The great Tamil work *Kanda Purāṇam* and *Kāñcī Purāṇām* were composed in Kāñcīpuram. The hymns of the Āḷwārs have been sung in praise of the Lord Varadarājaswāmī. Thyāgarāja also has sung about Lord Varadarāja and Goddess Kāmakṣī Dēvī. Āḷwār Pāsurams and Nayanmār's *Tēvāram* and *Tiruvācakam* are set to music and sung with the accompaniment of instruments in many Śiva and Vaiṣṇava temples even today as a part of daily temple roụtine.

With the development of the *bhakti* movement in the seventh and eighth centuries in South India, the great cōḷas who were devotees of Lord Śiva studded the land with temples and endowed richly them with land and wealth for the perpetual conduct of religious worship. The historic Big temple at Tanjore is symbolic of the cultural wealth of the whole of South India. The temple came to dominate Tanjore as Tanjore dominated the rest of South India at that time.[7] It grew to be not only a place of worship but became a cultural centre with regular establishment of ōduvārs, āraiyars, dancers, instrumentalists, musicians, sculptors and painters. Singing of *tēvāram* hymns, *tiruppallāndu, tiruvāymoḷi, divyaprabandham*, performances of *Kuravanji nāṭakam*, musical plays and dance formed an integral part of daily worship (*nityotsava*) in the temples and this fact has been attested to by the evidence of the inscriptions dating from Cola period and documentary records. The Nāyaks were great *bhaktas* of Lord Raṅganātha of Śrīraṅgam and Rājagopālasvāmi of Mannārguḍi, while the Marāṭhas were well-known for their devotion to Lord Tyāgarāja of Tiruvārūr.

The devotional musical forms such as Tēvāram, Divyaprabandham, Lāli, Ūñjal, Saranu, Heccharika, the *mallāri* tunes, the *rakti melam, kavuttuvam* and the *sthala kīrtanās* constitute the live music of the temple and are still sung at specific hours of worship. The *Navasandhi* and *Pañcamūrti kavuttuvams* are sacred dance items performed regularly during the *Brahmōtsava* festival. The *mallari* music of the *nāgasvaram* usually sung in the tune of *Naṭa* has its unique structure and significance. Usually the *mallari* will be played to mark the different stages of worship in temples as such. At the beginning of the procession called '*purappādu*' these tunes are played regularly by the *nāgasvaram* players The music of *mallāri*, indicated the commencement of the particular worship in the temple. It is said that it was Rāmasvāmī Dīkṣitar who systematised the '*mallāri*' which is now being performed in the temple at Tiruvārūr. The *barinayanam* which is the pride of the Tiruvārūr temple is played during particular occasions.

The contribution of the temples in the preservation and development of music and dance may be dealt with under the following general headings :

The *Sthala Kīrtanas* are musical compositions in praise of the presiding deities of the various shrines (*kṣētrā*), composed by great *vāggeyakāras* who were devout *bhaktas* of God. These are of two kinds.

(A) *Group kīrtanas* : Usually these are a set of 5, 7, 9, 12 and 16 *kīrtanas* in praise of a particular deity of a shrine. They represent a garland of songs in which ach song forms a unit in the chain.

(B) *Kīrtanas* in praise of the presiding deities, *Īṣṭadevatās*, gods and goddesses of the various shrines.

Musical plays like dance drama, kuravañji nāṭakas and other that were enacted during temple festivals.

Ritualistic dance and music peculiar to various temples (e.g., navasandhi kavuttuvam, sarvavādyam).

The musical instruments belonging to the strined, wind and percussion group that are used in music of particular temples, e.g., the *pañcamukha vādyam, bari nayanam, śuddha maddhalam*.

The *Sthala Kīrtanas*

The great *vāggeyakāras* who were God-intoxicated men of extraodinary ability and of transcendental experience consideredmusic as a hand maid of religion, and path to realization. They undertook extensive pilgrimages to various shrines and have sung soulful *kīrtanas* invoking the presiding deities of those temples. These are called the *kshetra kīrtanās* or *sthala kīrtanas*. These compositions form an enriching part of our repertoire on *bhakti*. The *kīrtanas* describe the greatness of the *sthala* in its historical and spiritual aspects. Information pertaining to the name of the presiding deity, the *sthalavṛkṣa, puṣ kariṇī*, the festival, special *pūjā,* if any, the music and dance of the temple and many such deities are found in them. The practice of offering worship to the same deity through a garland of a fixed number of songs has been adopted by the Śaivite and Vaiṣṇavite saints of south India. Almost every temple in south India has been sung upon by the Tevārakāras and they are known as '*Pādalpetra Talaṅgaḷ.*'

Temples in south India particularly, have played an important part in the preservation and development of music. In India, music and dance were never conceived of as mere items of entertainment, but as subjects worthy of serious study and practice by even the greatest men and women of the land. These two arts were elavated to the status of *vidyā*. They helped the thinking men and women to understand something of the infinite. It is not without significance that divinities and celestials are associated with music, musical instruments and dance. The performance of music and dance in the temple rituals had a special significance. In temples, one had the opportunity to witness rare specimens of sacred dances like the *Bhujaṅgalalita nṛttam*, *Gaṇapati nṛttam*, etc. Special musical forms like the *Kavuttuvam* can be heard only in temples.

The institution of music and dance in temples was conceived and planned in a spirit of offering to the deity. In order to ensure a continuity of performance, the artists were in most cases given *inams* of land. There are instances of Vinaikkani, *i.e.*, land given in perpetuity to vainikās by rulers in return for performances on the vīṇa during temple rituals. Many Śaivite temples have Ōduvārs who recite selections from the Tēvāram during temple services. The Vaiṣṇavite temples have the *Araiyars*. The Vēda Pārāyaṇa goṣṭhīs provided the hymnal music.

The *nāgasvaram* party provided instrumental music in temple. Incidentally it, might be mentioned that the correct name of this instrument is only *nāgasvaram* and not *nādasvaram*. The name *nāgasvaram* was possibly given to the instrument because its tone colour resembled that of the *bhujaṅga svaram*, the snake-charmer's instrument. Muthuswāmy Dīkṣitar himself in his song, '*Tyāgarāja mahādhvajāroha*' in *Śrirāga*, relating to the festival at Tiruvārūr temple, has answered this question in an unmistakable manner. We come across the words: *Nāgasvara maddaladi vādyam* in the song, and the word *nāgasvara* here rhymes with the corresponding *sāhitya*. *Āgama siddhānta* etc. in the previous line. The *nāgasvaram* is not more than seven-hundred years old. It is neither mentioned in the old works nor do we come across this instrument in the earlier sculptures. In the mural paintings in the Padmanābhapuram palace, in Travancore, the *nāgasvaram* is depicted but these paintings belong to the late medieval period.

Pañcamukha Vādyam

In some temples we hear special instruments being played during rituals. The *pañcamukha vādyam* is the pride of the shrines at Tiruvārūr and Tirutturaippūṇḍi, in Tanjore district. It is played solo and also in conjuction with the *śuddha maddalam*. *ParaŚaivas* are the privileged class of people entitled to play on this instruments. The present performer on this instrument in the Tiruvārūr temple is a descendant of Tambiyappa, one of the disciples of the composer, Muthuswāmī Dīkṣitar.

The pañcamukha vādyam is a five drum with plain drum heads. This complex instrument belonging to the group of membranophones is of interest both from the musical and scientific points of view. It is a development from the ancient Kudamuzha (is a drum with a pot-shaped restonator) and familiar to student of Tamil literature. There is a fine sculpture of the Kudamuzha in Avadaiyarkoil. Arunagirināthar in his Bhūta-vētāla vaguppu refers to the Kuḍapañcamukhi. There is a sculpture of a figure playing upon the *pañcamukha vādyam* in the stone ratham (chairot) facing the sanctum sanctorum in the Naṭarāja temple at Cidaṁbaram. In the pedestal of the matalic image of Naṭarāja in Tiruppūṅgur temple, Tanjore district, Bāngugopan is depicted as playing on the *Panca mukha vādyam*.

The *pañcamukha vādyam* has a big shell of bronze and from the top of the shell emerge five hollow cylinders. The open ends of thee cylinders are covered with skin. The drum heads are all on the same level. They are played with the two hands. The faces are struck successively and sometimes simultaneously. Special sequences of *jatīs* are played on this instrument. The central face is slightly larger than the peripheral ones. The five faces are named after the five faces of Śiva the central one bearing the name Ṣaḍyōjāta and the four peripheral faces, Īṣānam, Tatpuruṣam, Aghoram and Vamadēvam. Being a big and a weighty instrument it is mounted on the four-wheeled carriage. The tone colour to this instruments resembles that to the *tablā taraṅg*. Since the instrument has a common resonating chamber, it follows that even when one face is struck, the other faces will vibrate. This can be visually seen by sprinkling rice flour or particles of fine sand on the unstruck drum-faces. The notes heard ar perfectly musical and the drum-faces are appropriately enough, turned to notes which bear the *saṁvādī* or *anuvādī* relationships. This *vādyam* is a music-rhythmic instrument.

Ritualistic Music and Dance in Navasandhis

In the *Kamikāgamam*, details ralating to the *rāgas tālas*, *paṇs* instruments and dances to be performed in the *navasandhis* during the Brahmōtsava are clearly given. But it is a pity that even in the bigger and wealthier temples, the *arcakas* have lost touch with these details. In some temples, the appropriate *ślōkas* are recited at the concerned *sandhis*, but the question is whether the vocalists, instrumentalists and dancers do comply faithfully with the meaning of the *ślōka*. When *Gurjarī rāga* has to be played, invariably the *nāgasvaram* player plays a light tune for the entertainment of those assembled and when *Bhujaṅga lalita nṛttam* has to be performed, the dancing girl, if one is available, dances something familiar to her. In this manner, musical frauds are being perpetrated in the holy precincts of temples.

Sarva Vādyam

Sarva vādyam, literally are instruments, is an interesting institution by itself and is performed only in a few temples.

In the temple at Cheyyur in Chingleput district, the *sarva vādyam* is performed during the annual Brahmōtsavam. Cheyyur is also familiar to musicians as the place where lived the composer, Cheyyur Chengalvaraya Śāstrī in the last century. He has to his credit a number of *kṛtis* in Telugu and Sanskrit. He has composed some *śabdas*. He is also the author of the Telugu opera *Sundarēsa vilāsamu*.

The idea underlying the performance of *sarva vādyam* is musical homage to God through the four-fold channels of *gīta, vādya*, *nṛtya* and *kavitā*. The functions starts with the recital of selections from *Tīvāram*, Tiruvācagam, Tiruppallāndu and Tiruppugazh by the ōduvār and this is followed by *puṣpāñjali*. The *Nandikēsvara vādyam* (*mṛdgaṅgam*) and *Brahmatālam* are next played and this is followed by a *nṛttam*. Different musical forms, like *gīta, varṇa, kīrtana, padam* and *tillana*, are sung and this is followed by th singing of literary forms like *cūrṇika, aṣṭaka, veṇba, kalittogai*, varieties of *viruttam, ammānai*, vaṇṇam and ulā. The playing of different instruments like *tiruchinnam, muraḷi, mukhavīṇā, takora vādyam, mallāri, dhanka*, conch, navuri, bhujaṅgasvaram, etc. Follows. Items of classical dance and thematic dances like bhujanganṛtyam are also given. More than seventy-two items figures in this programme. It is an education, entertainment and a spiritual experience to witness a performance of *sarva vādyam*. The whole programme lasts for about four hours.

Ūrdhva Tāṇḍava

The *ūrdhva tāṇḍava* poses of Naṭarāja in the shrines at Perur and Tiruvalaṅgādu and in the *gōpuram* of the temple at Tirumazhappādi offer an interesting study. The number of hands of the Ūrdhva Tāṇḍava Naṭarāja is variously represented as 8, 12 and 16. In addition to the usual *damarū*, there is an extra drum held between the legs by the deity. One hand holds it and another hand plays upon it with a stick. The explanation for this extra drum *Dakki* or *Dhavandai* is as follows :

In the *Ūrdhva tāṇḍava*, the Lord developed a new type of dance, unfamiliar to the celestial accompanists.

In the earlier stage, He perhaps danced to easy and familiar rhythmic sequences and subsequently resorted to new and intricate patterns. The erstwhile accompanists were taken by surprise at the new type of dance. They stopped playing on their instruments. All that they could do was only to gaze with amazement at the thrilling performance of Naṭarāja. Finding that, in the absence of a proper rhythmic accompaniment, the significance of the new dance would go unnoticed, the Lord took an extra drum and provided the rhythmical accompaniment Himself. (Certain rhythmical syllables are produced by simultaneous strokes on both the faces of a drum. Since with the *damarū*, a stroke on only one side was possible at a time, the necessity for a second drum arose). Pārvatī who was responding to His dances with equal vigour and excellence in the earlier stages, became absorbed in the new *tāṇḍava* and the new sequences of rhythmical patterns. The *Ūrdhava tāṇḍava* almost unnerved Her. She silently gazed at the thrilling performance. Pārvatī's failure to respond to the *Ūrdhva tāṇḍava* is popularly taken as Her defeat. In fact there is an image in the Tiruvalaṇgādu temple showing how during the initial stages of the *Ūrdhva tāṇḍava*, Pārvatī even attempted to respond, by partially lifting up Her legs.

There is an interesting sculpture of an *Ūrdhva Tāṇḍava* pose in a pillar at the entrance to the Agastīśvarar temple, Sannidhi Street, Tiruvoṭṭiyur, near Madras. This Naṭarāja has 8 hands and the left leg is lifted up in a vertical posture. The drum held between the two legs is shown in the playing posture.

Ritualistic Music and Dance

In some temple like those at Tirupati, Bhadrācalam, Cheyyur and Trivandrum, great composers have composed special songs for being sun during the temple rituals. The management of those temples would do well to print those songs in notation and make them available to the worshippers. It is time that the managements of temples appointed art curators who would look after the preservation of the art treasures of these temples.

Temple in South India have been the home of static music and dynamic music and static dance and dynamic dance. Representations of concert parties and dance parties through sculptures and paintings come under the heading, static music and static dance. These records on stone and colour are valuable documents and helps us to form clear ideas of the concerts of those periods, the number of performers that constituted a concert party or a dance party, the instruments that were used as accompaniments, the construction and shape of those instruments, the number of their strings, finger-holde and drum faces, the seating plan of performers etc. The images playing on musical instruments and the sculptures of celestial musicians are interesting from many points of view. The postures in which the instruments were held, their manner of play, their compass and possibilities in gamaka are important details furnished by these specimens of static music. The constumes and jewels worn by dancers as depicted on the sculptures and paintings throw a flood of light on the subject of *abharya abhiraya* through the centuries. Dynamic music and dynamic dance comprise actual concerts of music and dance performed in temples. Here, we see the actual performers in life, flesh and blood before us and we listen to a continuous flow of music from them. The *Vēdapārāyaṣa gōṣṭhīs, ōduvārs, araiyars, bhajana gōṣṭhīs, gāyaka bṛindās*, concert parties and *nāgaswaram* parties provide dynamic music. The Vālmīki *naṭanam* performed on all-full moon days in the shrine at Tiruvānmiyur, near Madras is of special interest. The deity is taken out on as open palanquin. The bearers of the palanquin dance to quadruple time and triple time with remarkable precision and accuracy.

Bells are hollow metallic instruments, closed at one end. They belong to the idiophonic group. The bells are struck by a freely suspended clapper from inside or by a hinged hammer or mallet from the outside. In the former case, the clapper strikes against the inner surface of the bell and in the latter, the hammer strikes against the outer rim of the bell. Temple bells are huge in size.

Many of the major shrines of south India have huge bells. They are sounded during the rituals. The pitch of the note given by the bells bears and *saṁvādī* relationship to the note given by the conch, which is sounded along with it. For instance, the notes given by the conch and the bell in the temple at Cidaṁbaram bear the *sa-pa* relationship.

In addition to the huge bells, there are small hand-bells which are of interest from the technical point of view. These bells, which have no clapper are small in size. There is a bell called Vīramaṇi in the Kulattupuzha Dēvaswom in Travancore. This temple in 28 miles from Tenkāsi and is on the Tenkāsi-Trivandrum Road. This bells is cup-shaped and is made of karodu. It has a weight of 15 pālams — just more than a pound. Its height is 3½ inche and the diameter at the lip end is 4 inche. The pitch of the Vīramaṇi; is exactly B of the chromatic pitch-pipe. When a hard stick is made to gaze alone the rim, a solemn note suggestive of the *praṇava nāda* (Oṁ) emanates. Gradually the volume of the note increases and on a still evening or nignt, the note can be heard for the distance of half a furlong.

Tāṇḍava Dīprādhana

This is *dīparadhana* performed by the priest, who also performs the *tāṇḍava* dance during the process.

This item is a special feature of the rituals in the temple at Courtallam and Tenkāsi in Tiruneveli district. This is performed only once a year, on the day of the *Āruda* festival (December-January) in front of the deity, Naṭarāja. The Bhaṭṭar (temple priest) with the lit-up lamp in his hand dances to a tune in the *Ānandabhairavī rāga* played by the *Nāgaswaram* player. The earlier part of the music is in *Ādi tāla* and the latter part in chāpu tāla. The Conch, *Mṛdaṅgam* and *Tavil* (without the stick), *Ottu* and *Tlam* are played as accompaniments. This item lasts for about fifteen minutes. It is a spiritual thrill to witness this item performed in the holy atmosphere of the two temples. A few *āvartas* in *madhya-makāla* are played before the music in *chāpu tāla* is commenced. The phrase n P n n S occurs occasionally. This suggests the *chāyā* of *Rītigaula rāga*. The earliest *Ānandabhairavī* had this phrase which is now *arṣa* or obsolete.

Musical Instruments used in Temple Rituals

1. *Stringed Instruments* : The tone of stringed instruments, being weak and thin, they are not used in temple rituals. The rituals take place mostly in open air or in large *maṇḍapas*. Stringed instruments are out of place in such surroundings. There is also the difficulty in turning the instruments within the available space of time and amidst noisy surroundings. Further, the strings of the instruments may get loose frequently and the task of retuning them correctly in the midst of noise becomes a difficult task.

The only stringed instrument used in the temples of Tirunelveli, Tenkāsi and Courtallam is the *sāraṅgī*. It is used by the *ōduvār* as an accompaniment to his own music or to the hymns of the Tēvāram sung by another *ōduvār*. This *Sāraṅgī* has four strings and there are no sympathetic strings.

Nanduni, is used is some temples in Kerala.

In some temples, *bhajana* parties form part of the regular temple establishments. They perform on Fridays and other sacred days. In some temples, Tambura and Violin are used. The *gettu vādyam* is sometimes used during Tiruppugazh recital.

2. *Wind Instruments used in the temple rituals* : The wind instruments used in templerituals are : Cinnam (made of brass), Chinna Nāgaswaram (mukha vīṇā), Ekkāḷam (Ekkalai), Gowri kalam (Gowrikalai), Kombu Mukha vīṇā, Nabari (Udu Kombu), *Nāgasvaram*, Namari, Ottu, Pullanguzhal (Flute), Śaṅgu (Conch), silver Ekkalai (used in Śrīraṅgam temple), Tiruchinnam, Tuttari, and Tutti (Suti). Stone mukha vīnā is used in the temple at Azhwartirunagari. The Timiri nāgaswaram 1½ in lenght was used in former times and now the Bari nāgaswaram about 2½ in length is used.

Drums used in Temple rituals

Bali maddalam, Bari tavil, Bērigai, Beriyal, Candrapirai, Chendei, Dakka, Dakki, Damaram (a pair of conical drums, kept on the back of a bullock and played upon by a boy riding on it), Dhanki, Dama vadyam, Danka, Davandai (big and small varieties). Idakkai, Jakki, Jayabheri, Kanaka tappatai, Kavana maddalam, Kinikittu, Lavandai, Maddalam Markupalagai, Moganai, Mridangam, Muttu, Nagar (big and small), Nagara, Nagara chatti, Pañcamukha vādyam, Periya udal, Siriya udal, Sanna udal, Sannidhi udal, Śavandai, Suddha maddalam, Sūrya pirai, Sutthu maddalam Suthu tavil, Tappu palakai, Timilai Udal, Udal Vadya Tavil, Tappu palakai, Timilai Udal, Udal vadya chatti, Vīra kandi, Vīra maddalam, Vīra malahari, Vīra vandi, Viranam, Vangu and Takkai, a drum resembling the Idakka in shape and played in the temple at Śrīraṅgam on the occasion of Kauśika Ēkādaśī and Vaikuṇṭha Ēkādasi.

Dīkṣitar's diophones used in Temples rituals

Cymbals and Bells : Barimaṇi, Bari tālam, Brahmatālam, Bṛhat tālam, Jalra, Kaimani, Kaitalam, Kothu maṇi, Kuzhitālam (used in *Tēvara and Tiruppugazh recital), Nattuva tālam, Periya tālam, Sekandi, Semakalam, Sendi, Siru tālam.*

In the temples in Kerala, the Pañcavādyam comprising, *Idakka*, *Timita*, *Chenda*, *Chengala* and *Kombu* are used. *Udukkai*, *Pambai* and *Kaicilambu* are used in the temples of village deities.

Gaṇakāla tradition

Rāgas and their *gaṇakāla* as played by Nāgaswaram performs in temples :

From 4 a.m. to sunrise : Bhūpālam, Bauḷi, Malaya mārutam, Valaji, Nādanāmkriya, Māyāmāḷavagaula.

From sunrise to 8 a.m. : *Bilahari, Kēdāram, Jaganmōhinī, Gauḷipantu, Śuddha dhanyāsi.*

From 8 a.m. 10 a.m. : *Dhanyāsi, Sāvarī, Asāvarī, Śuddha sāvarī, Śuddha baṅgaḷa, Ābhōgi, Dēvagāndhārī, Ārabi, Dēvamanōharī.*

From 10 a.m. to 12 noon : *Śrīrāgam, Maṇiraṅgu, Madhyamāvatī, Bṛndāvana sāraṅgā, Darbar.*

From 4 p.m. till sunset : *Pūrva kalyāṇī, Mandārī, Vasanta, Kalyāṇī, Saraswatī.*

From sunset to 8 p.m. : Saṅkarābharaṇa, Haṁsadhvani, Bhairavī, Ṭhōḍī, Kharaharapriya, Ṣaṇmukhapriyā, Siṁhendra madhyama, Ānandabhairavī, Kānda, Sāma, Kēdāra gauḷa.

In the above *rāgas*, it is usual to play after the *alpana* classical compositions in that *rāga*.

In the temple at Tiruvengadu (Tanjore district) it has been the tradition for the Nāgaswaram players to play the *Mōhana rāga* during the rituals pertaining to Aghōra Mūurti.

During the float festival (*Teppam*) it is usual for Nāgaswaram players to play the tune called *Ōdam*.

During the annual *Brahmōtsavam*, from the Sannidhi to Teradi, the *Nāgaswaram* players used to play the tune called *Mallari* in *Naṭa rāga*. Druing the return of the deity to the temple, it was the custom for the dancing girls to sing Lālī, Nalangu, Unjal songs from the Teradi to Sannadhi.

The musical instruments referred to in the Tamil sacred literature, *Tēvāram*, *Tiruvachagam* etc. are :

Bheri
Carcarī
Damarukam
Idakkai
Kaittarigal
Kamaram yazh
Karaṅgu
Kiṅnara
Kodukotti
Kokkarai
Koṭṭam
Kudamuzhavu
Mondai
Muzhava
Nidiazh
Parai
Patagam
Saṅgu
Siriyazh
Takkai
Talam
Tuḍi
Tutteri
Valaiberigai

Kuzhal
Kudapañcamukhi
Kuzhal
Kudapañcamukhi
(In *Tiruppugazh*)

Vīṇai
Valaiberigai
Vinai
Veynguzhal
Yāzh

The significance of the practice of playing musical instruments in the temples :

The *Pūjās* and other rituals of the temples are based on the principles of *Tantra* and the use of the musical instruments during the rituals is also based on the *Tantra Śāstra*. In the *Tantra granthas* which are followed in Kerala temples, the sounding of musical instruments if is referred to as a necessity during almost all the rituals of the temples.

In the '*Isānasivagurudevapaddhati*' in the *Pañca catvārimśaha patalaha* (45th chapter) the procedure of *Pratiṣṭhā* is described. In the *Ślokas* 101, 102, 103 and 104, the procedure of bathing and ornamenting and offeirng *Dhūpa* (incense), *Dīpa* (light) etc., are dealt with. In this context, it is stated that after doing the *abiṣekas* with honey, milk, *ghee*, sandal paste, water and so on, offering clothes, sandal paste, garlands, incense (*Dhupa*), *Dīpa* (light from the lamp) and *Karpūra ārati*, the *Utsava vigraha* is mounted on the chariot amidst the sounding of *Bhērī, Paṭaha, Diṃdima, Jhallari, Timila, Śaṅkha, Tāla Mardala, Vēṇu and Vīṇā.*

"*Gōmūtra Kṣīra dadhyājya madhubhiḥ pṛthak* |
Pañcagavya Kuśāmbabhyam gandhādbhiścābhiṣēcayet | | 101 | |

Tatō Vāsana Gandha Sṛagdhūupadīpopaharakaiḥ |
Iṣṭārathadavā rōpya Bhērīpaṭaḥ diṇḍimaiḥ | | 102 | |

Jhallarī timila Śaṅkha tāḷa mardaḷa Kāhalaiḥ |
Vēṇu maḍḍuka Vīṇādivāditra dhvani maṅgaḷaiḥ | | 103 | |

Gīta nṛtta Jayaśribhiḥ Pradīpa chatra cāmaraiḥ |
Prekṣaṇārthairdhvaja scanyai grāmadastu Pradakṣiṇāt" | | 104 | |

Not only this, the sounding of instruments itself in considered one among the services or *Upacāras* to God like *Dhūpa* (incense), *Dīpa* (lighted lamps), *Naivēdya* (offering of food) and so on. Music or *Saṅgīta* in its three fold aspects viz., *Gīta, Vādya* and *Nṛtya* is also offered to God. In the Jñānamālā quoted by Rāghava Bhaṭṭa, the great Tāntrika and commentator on *Sāradā-tilaka* says that the different classes of Upacāras in worship are 38, 36, 12, 10 and 5.

The *Upacāras* figuring in the classes of 38 and 36 include *Vādya* or sounding of musical instruments (*vide* Appendix I, Chapter III, sl. No. 29). In the list of 38 *Upacāras*, *Gīta, Vādya* and *Nṛtya* come as the 32nd, 33rd and 34th *Upacāras* respectively. In the list of 36 *Upacāras Nātya, Gīta* and *Vādya* occur as the 16th, 17th and 18th *Upacāras* respectively.

In the *Iṣāna Śiva Gurudēva paddhati* the eithth of the first half deals with *naivēdya* in the section called *Naivedyādhikāraḥ*. Here, different classes of *Upacāras* beginning from 10 to 35, are mentioned. Of these, the class of *Upacāras* consisting of 25 and 36 include *Vādya Upacāra*. In the class of 25 *Upacāras*, *Vādya Upacāra* comes as the 22nd one and in the list of 36 *Upacāras* it comes as the 23rd one.

So there are two aspects to this, one is music in its threefold aspects '*Gīta*, *Vādya* and *Nṛtta*' as an accompaniment to some rituals of the worship in the temples. Another is that music in its threefold aspects becomes an offering to God just as offerings of *Dīpa, Dhūpa, Gandha, Puṣpa* and so on.

Now, the purpose of including the sounding of instruments during the different rituals of the temples, can be discussed. The primitive man, who was afraid of the natural phenomena like thunder, lightning etc., is said to have worshipped these as Gods and he seems to have danced and sung to the accompaniment of crude drums to appease these Gods. This practice has continued till now though the concept of God and the feeling towards Him have undergone changes. Today in the modern world, we often come across the term not 'noise-pollution'. If the irregular and jarring noises can pollute the air, why not can the regular and musical sounds not purify the air? In other words, the sounds of musical instruments can create a healthy and pleasing atmosphere. We can feel it, when we listen to the *Oṁkāranāda* emanating from the *Śaṅkha* and the melodious sound coming from the Itayakka inside a Kerala temple. Moreover, these sounds are capable of creating a serene and peaceful atmosphere most situable for the sublime feeling of the human mind viz., *Bhakti* or devotion. If this is so, the sound of instruments like *Centa*, *Maddalam*, etc., played in increasing speeds, can give the intoxication of the *Bhakti Bhāva*. This is something which can be experienced and not explained. Words can never convey exactly what it is or how it is.

A temple is a place of holiness and everyone present there is supposed to think of or hear only holy things. So even if someone utters any inauspicious words, these will be submerged in the loud sound of the drums, cymbals and other instruments. This may be another reason for the use of instruments in the temple. The very same things may be helpful for the priest who does the Pūjā. Nothing except the drumming sound and the songs in praise of the God will be heard during the Pūjā and so there will not be any distraction.

In some temples the sounding of the drums seems to have a therapeutic value also. For instance, in the Bhagavatī temple at Cōttanikkara, Eraṇākulaṁ district, people from many parts of India come to get cured of their mental abnormalities. Though common people attribute their abnormal behaviour to their being possessed by evcil spirits, modern scientists may explain this in terms of psychic diseases. Whatever it is, these people start shouting and jerking their bodies violently and as soon as the drumming is concluded they become tired and they faint. There is a special *pūjā* called *kuruti pūjā* (kuruti means blood— here kuṅkumam (vermilion) is mixed in the water making it blood red) performed in the kīlakāvu (two kāvus orshrines are there.One is situated in a place lower in level than the otherthe lower one is called *kilakāvu*.) during *pūjā*, Tayampake is played on the *Centās*,in increasing speed and the patients get so excited and intoxicated that their shrinking and jerking of their bodies reach the climax. Even people who are mentally normal may feel like moving their limbs if they listen to this *Tayampaka*. This shouting and jerking of the body while listening to these drumming, done for a course of time, has definitely something to do with their getting cured. Maybe this helps them to give expression to their suppressed feelings. Here we find the *vādya* being put to therapeutic use.

All these factors justify the use of instruments in the temples and all these makes us only marvel at the wisdom and long sight of our ancestors, who had thoughtfully given shape to many of our traditions, including that of sounding musical instruments during the temple rituals.

B. Temples And Kṛtis

Idol worship is an integral part of *Tantrāgamas* and idols are sculpted according to the instructions in *Tāntric* treatises. Texts like *Vāmakēsvara tantra, Kayamata, Prayoga Ratna, Śilparatna, Aṁśumadbhedāgam* etc. contain details about various deities, their size, their weapons, number of hands, their ornaments, dress, vehicle, flags, seat, the accompanying sub-gods and similar aspects in the form of *Dhyāna ślōkās*. A number of Dīkṣitar's *Kṛtis* closely resemble these *Dhyāna ślōkas*. Many deities in different kshētras have been described comprehensively in different compositions with particular emphasis on the outstanding distinctive features. A few examples are given below:

Māyāliṅgita Vigrahāya

Kamalōtpala Pāśa Śaṅkha Cakrēṣa

Kārmuka Vṛhyāgra gadā Nija visana

Mātulāṅga Ratna Kalaśa dhāraṇa

Karāṁbujāya

(Hasti Vadanāya - Navaroj - M. Chapu)

This refers to one of the forms of Gaṇapati with spouse, (embraced by his consort *Māyā*) with ten hands each holding lotus, lily, *pāśa* (noose), *Śaṇkha* (conch), *Cākra* (discus), *Ikṣu Kārmuka* (sugarcane bow), paddy shoots, tusk, mace, pomegranata fruit and bejewelled water-pot. This description is in accordance with Rāghava Chaitanya's *Mahāgaṇapati Dhyāna ślōka* and also *Śilparatna* and other texts in *Mantraśāstra*.

Māṇikya Makuṭa Kuṇḍala Śōbhita

Marakata maṇimaya Vajrāyudhēna

(*Swāmināthana — Bṛndāvani — Ādi*)

Sēnāpate

Kuṇaka Kuṇḍala Śōbhita sundara

Māṇikya Mukutādhara

Vēlāyudha dhara kara, kukkula dhwājādhara

(*Sēnāpate - Kāśī Rāmakriya — Ādi*)

Swāminātha (or Subrahmaṇya as the commander of the *Dēva* army) is resplendent with golden earrings and bejewelled crown and holds his weapon *Vajrāyudha* or *Velāyudha* (he has the figure of a cock on his flag).

Goddess Annapūrṇā dressed in golden clothes and ornaments and holds in her hands a golden serving spoon and a bejewelled container full of *payasa* (cooked sweet rice).

Śūla cakra pāśa daṇḍa hastaṁ

Naradādi nua Syāmagātraṁ

Digambaraṁ

Nagaya Suta vicitraṁ

Vidhi kapāla dhāraṇaṁ

(*Kāḷabhairavam - Bhairava — Ādi*)

Holding *Sūla, Cakra, Pāśa and Daṇḍa*, Kālabhairava is of dark complexion and without clothes. He has the snake for his sacred thread and wears Brahmā's skull. This description closely resembles the *Kālabhairavāṣṭaka* of Śrī Śaṅkara.

Tyāga rājāṅgam Swayaṁbhū Liṅgaṁ

Nāgakavaca dhara Saikata Liṅgaṁ

(*Ādi Purīśwaram — Arabhi — Ādi*)

In these lines, Dīkṣitar refers to the *Vitanka kṣētra* (*Tiruvottiyur*), where the nonchiseled (*Swayambhū*) sand *Liṅgam* is covered with a snake-shaped *Kavaca* in the front.

The main contents of that major branch of Indian religious literature which consits of the *Tantras*, *Āgamas* and *Saṁhitā*s are classed under four heads : (1) *Jñāna* or knowledge and its nature, (2) *Yōga* or concentration of mind and the means of attaining it, (3) *Kriya* or construction of temple and consecration of images, and (4) *Caryā* or religious rites and social observances. In Kerala, the emphasis is on *Kriya* and *Caryā*. So, the actual observances as well as the *Tantra* literature produced there mostly pertain to these two aspects and the term '*tantra*' is, in fact, taken to mean, mainly, the consecration of the different deities in temples and their ritualistic worship.

The typical indigenous temple of Kerala can be clearly identified by its characteristic structure which distinguishes it from the temples in other parts of India. The gigantic construction and imposing *gopuras* which mark the temples in the other parts of south India are conspicuous by their absence in Kerala. The characteristic Kerala temple consists of the sanctum sanctorum (*garbhagṛha*), which is usually circular (*vṛtta*) in shape, but sometimes square (*caturasra*) or rectangular (*caturasradīrgha*), with a conical or pyramidal roof (*śikhara*) crowned by a crest (*stupika*). Within this garbhagṛha is the idol on a pedestal (pīṭha). Round the *garbhagṛha* is the first prākāra called *antaramāṇḍala*. Small balipīṭhas representing the eight dikpālas, the seven matris etc., are placed here. A flight of steps called *sopāna* connects this *prākāra* with the door of the garbhagṛha. In front of the *sopāna* is the main *maṇḍapa*. Round this *maṇḍapa* and *antaramaṇḍala* is the second prākāra called antahāra, forming a broad verandah with doorways on all the four sides. The *antahāra* leads out into an enclosure containing the main *balipīṭ ha*. After the *antahāra* we get the fourth prākāra called *madhyāhāra* which is essentially a continuous structure having an array of lamps all round from top to bottom. Beyond this and just outside the main *balipīṭha* is the flagstaff (*dhvajastambha*). The fourth *prākāra* called *bāhyāhāra* is beyond this. It forms the pathway for the pathway for the processions within the temple. The fifth and last *prākāra* is the outermost wall of the temple. This is called *maryādā*. The main entrance is through a simple *gōpura* which may be on ordinary doorway with a small roofing or one with a superstructure comprising rooms and verandah. The space between the *garbhagṛhā* and *antahāra* is roofless; so also is most of the space between the *madhyāhāra* and *maryādā*. This results in every part of the temple being airy and well ventilated, a distinctive feature of the Kerala temple.

The deities in Kerala are mainly those we find in other parts also, namely, Viṣṇu, Śiva and Durgā in their common forms and Gaṇapati, Subrahmaṇya, Sarasvatī, etc. But in addition to these, we have certain deities worshipped as prominently as these. The most important among them is Sasta, also called Hariharaputra, in view of the conception of the origin of this god as being the result of the union of Śiva with Viṣṇu in the latter's form as Mōhinī. Elaborate rituals as in the case of other gods are laid down for the worship of this god in the authoritative treatises on Kerala *tantra*. Sasta is found in Tamil nadu also. Śaṅkaranārāyaṇa, conceived as half-Śiva and half-Viṣṇu, is another deity who has several temples dedicated to Him and whose *pūjā* is detailed in Kerala *tantra*. But there is another diety known as Kirātamūrti, called in Malayalam *Vettakkorumakan* (literally, 'a son for hunting'), confined to Kerala. This god is conceived of as the son of the Śiva by Pārvatī when both were disguised as hunters. This god is worshipped for victory in all undertaking, particularly war. Through a hunter in appearance, this god is looked upon as very benevolent and His worship is of the *sāttvic* nature. Still another deity is the goddess Rarujit. She is durgā in her aspect as the destroyer of the demon Ruru. Her worship is also detailed in the manuals on Kerala *tantra*. It is possible that some of these deities were originally outside the traditional pantheon of gods and goddesses of Hindu orthodoxy but were, later, on absorbed into it. In fact, it has been suggested that śāstra is none other than Buddha adopted into Hinduism.

Certain deities for whom temples are not common outside Kerala are found consecrated in Kerala. Such are the Varāha, Paraśurāma and Balarāma incarnations of Viṣṇu, Bharata, Brahmā etc. It may be mentioned that in Trivandrum itself there is a temple solely dedicated to Varāha and another solely dedicated to Brahmā.

Some *Tantra* manuals of Kerala deal also with the worship of Sūrya, Vaiśravaṇa, Jyeṣṭha, Indra etc. This indicates that once these deities also were worshipped like the others.

The rituals of ceremonial worship in the Kerala temples is a combination of both *Vaidica* with *Vaidic mantras* and methods and *Tāntrica* with non-*Vaidic mantrās* and rules, the *Tāntrika* element slightly predominating over the *Vaidika*. It, therefore, comes under the category *Tāntrika-Vaidika*, following the classification in the *Puruṣārthaprabodha* of Brāhmaṇandabhāti. It is *Vaidic* worship in the *Tāntric* mode. The *Pañcatattva* or the *Pañcamkāra*, which constitutes an integral part of orthodox *śākta Tantra*, has, however, no place even in the Devī temples of Kerala. *Madya, māṁsa, matsya* and *maithuna*, whatever maybe their denotation and significance, are as such entirely absent in the routine temple rituals, *Mudra* alone is there, but it is in the sense of gesture, and there is quite a lot of this.

There are other noteworthy features also. Every important temple has a high priest called *Tantrī*, who alone is the authority on matters of ritual in the temple, its peculiarities and variations. This is a hereditary post. There are several well-known families of Tāntris performing the temple *tantra* hereditarily for a number of generations, but every one of such families has for it the *tantra* of several temples. So a *Tantri* delegates his right for of several temples. The daily routine *pūjā* to a chief priest called *Nampi* chosen for specific periods. The *Nampi* is given an initiation and he has to live a saintly life, observing strict continence and several other restrictions, including dress. The special rituals such as those relating to *Utsava* etc. are done only by the *Tantrī*. The *Tantris* and *Nampis* are invariably Brahmins, though, of late, attempts are afoot to extend this privilege to competent persons in other communities also. They have to keep themselves mentally and physically pure. For instance, they cannot be touched, for this matter even their assistants, by anyone, including other Brahmins.

The chief priest alone is entitled to perform *pūjā* to the idol installed in the temple. This is in contrast with Tamil Nadu where one or more among a set of eligible persons can do the *pūjā* and with north India where, in most temples, the devotee also can himself perform the *pūjā*. While performing the *Pūjā* the priest mutters the *mantras* inaudibly but shows the gesture and connected actions with meticulous care in strict accordance with the rules and practices. This, again, is in contrast with the practice in other places where the *mantras* are uttered loud and the accompanying *tantra* is done, if at all, with less care.

The number of *pūjās* per day as well as the time of their performance are also bound by rules. Generally there will be three *pūjās*. Every day the abhiṣēka (ceremonial bath) is performed to the idol very early in the morning, followed by alaṇkāra (decoration). The first *pūjā* called *Uṣaḥpūjā* is then conducted. At about noon, we get the second *pūjā* called *Madhyahnapūjā* or *Uccha-pūjā*. The temple is closed after this. It is reopened in the evening and the third *pūjā* is done in the early part of the night. This is called *ardhayāmapūjā* after which the temple remains closed till the next moring. All these *pūjā* have certain peculiarities in detail, but the one that is most noteworthy is the offering of *bali* to the *dikpālas* and other connected *devatās* after the *naivēdyas* to the principal deity, followed by a procession of the *Utsavamūrti* (portable idol of the principal deity) along the *bāhyahāra* to the accompaniment of drums and other musical instruments. In some temples we get an additional *pūjā* called *Pantirati* between the *Uṣ āpūjā* and *Ucchapūjā* and in certain temples, yet another *pūjā* called *Etirttapūjā* between the *Uṣahpūjā* and *Pantirati*.

The rituals during the *Utsavas* are very elaborate and have their own special features. But the item called *Śrībhūtabali* deserves special mention. This takes quite a long time and has to be done with special care and in strict adherence to the rules laid down for each *dēvatā* connected with it. Even the *timila,* which is, by the bye, a long drum indigenous to Kerala to be played with the hand, has to be beaten for each *devatā* in different manner and for a different duration.

Of the division of Tāntric worship into Dakṣiṇācāra and Vāmācāra, it is the Dakṣiṇācāra that is followed in Kerala. *Yantras* and *homas* are also used for wroship. *Bhagavatīsevā* or worship of Durgā in her *sāttvic* form as Lalita is a common domestic ritual. This is got performed by a person who has got the necessary initiation. Here, the *yantra* is drawn with the prescribed materials and the pūjā is done on a lamp placed on the *yantra*. The *homa* that is most commonly performed in the *tāntric* manner, both in houses and temples, is the *Gaṇapatihōma*.

The temple rituals are pescribed by *Tantrāgamas*. The offerings made to the particular deity at a particular place is strictly according to the local tradition.

Hindūs attach great primacy to incantations and rituals in their ceremonial worship of gods and goddesses. The worship is performed in 16 stages, together known popularly as *Śōdaṣopacāra pūjā — Āvāhana* (invocation) , *Āsana* (offering of seat to God), *Pādya* (offering of water to wash feet), *Arghya* (offering of sacred water to the hand), *Ācamaniya* (water for sipping), *Snāna* (bathing in water), *Vastra* (garments), *Upavastra* (upper-garments), *Gandha* (sandal), *Puśpa* (flowers), *Dhūpa* (incense), *Dīpa* (illumination), *Naivēdya* (food), *Pradakṣina* (reverntial circumbulation), *Mantra Puśpa* (flowers with recitation from sacred texts) and *Namaskāra* (final salutation).

The ancient temples following the *Āgamic* rituals over thousand of years have developed particular traditions and special offerings peculiar to each. As a widely travelled pilgrim with an intimate knowledge of *Āgamic* traditions, Dīkṣitar made it a point to observe all these distinctive customs. Some of these have been mentioned in his *Kṛtis* as can be seen from the following examples.

Svatarka Sumadharat

(Śrī Gaṇēstparam - Ardradēśi - Rūpaka)

The white *Arka* flower is specially used in worshipping Lord Gaṇēsa, as his favourite offering.

Paraśurāma Kṣētra Prabhāvaṁ

Pāyasānna Hōmādi Vibhāvaṁ

(Takta Gaṇapatim — Mōhana — Ādi)

This presumbably refers to a type of Gaṇpati in Kerala, where the offering *pāyasāna* (rice cooked in milk) is common practice.

Navanīta Kāḷi pūjitaṁ

(Helesyanātham - Durbar - Ādi)

This would appear to pertain to the Kāḷi sculptured on a pillar in the Madurai temple precincts. Kāḷi, who went to challenge Śiva during his cosmic dance was defeated and become ferocious. The devotees who pay obeisance to this Kali observe the convention of throwing butter over the sculpture in order to appease and calm her. It is appropriate that Dīkṣitar has alluded to this tradition, which is even now followed in this temple by referring to Her as Navanīta Kāḷi.

Hindū religion has adopted innumerable *Vṛatās* and *Utsavas* to be conducted by devotees throughout the year. The various *Purāṇas* and *Tantrāgamas* lay down the rules according to which these rites are to be performed. The different deities are thus propitiated and specially worshipped during particular sacred month/day of the year to get their benevolent grace. The ancient temples even now perform such utsavas replete with all the particular details for the respective deities. *Purāṇas* like *Skanda*, *Asvisyottara, Brahmvaivartha, Bhāgavata*, etc. mention innumerable *Vratās* to suit all types of people and their personal Gods.

Bhādrapadamāsa Caturthyaṁ Brāhmaṇādi pūjitaṁ

(Siddhiviṇāyakaṁ - Cāmara - Rūpaka)

This refers to the famous *Vrata* of Viṇāyak Chaturthi in the month of *Bhādrapada* (August-September). The worship of Lord Viṇāyaka is widely performed all over the country and at present it is celebrated as a national Hindu festival, with Lord Gaṇēṣa being worshipped in public. But on this day, individuals also pay Him obeisance also in their houses, particularly in the south, with special offerings of *Mōdakās* and devotees pray to Him for removing all obstacles and confering allround prospeity.

Śrāvaṇa Pournami Pūrvokta śukravārē

Cārumati Prabhṛtibhih Pūjitākārē

(Śri Varalakṣmī - Śrī - Rūpaka)

The *Purāṇas* mention about *Varalakṣmī Vrata,* which was performed by a devotee by name Cārumati who was consequently blessed by Goddess Varalakṣmī with wealth and welfare. As mentioned in the above lines, the Vṛata falls on the Friday preceding the full moon day of the month of *Śravaṇa* (August).

Śrīkara tapa hōma Śrī jayantī nāme

(Śrī Veṇugōpāla — Kurañji — Jhampa)

This pertains to the widely celebrated birthday of Lord Kṛṣṇa, popularly known as *Janamāṣṭamī*, Gokulāṣṭamī, Kṛṣṇa Jayantī, Śrī Jayantī, etc. In different parts of India. In the aforesaid *Kṛti* reference is made to the Śrī Jayantī of Lord Kṛṣṇa, and the auspicious *japa, tapa* and *hōmas* which form part of it. The day falls on the *Aśṭami* (eighth day) of the month of *Śrāvaṇa* (August).

Vaiṣya Jāti Kāraṇam Vatu Vāsu dhāriṇaṁ

Kaliyuga Prasannam Vasupradāna nipuṇaṁ

(Śrī Satyanārāyaṇa — Śubhapantuvarāli — Rūpaka)

Satyanārāyṇa Vratā is one of the most common and popular *vratās* celebrated by iṇdividuals. It can be performed on any day of the devotees' choice. The *Vrata* episode makes mention of a *Vaiṣya* (merchant) and his family, who were subjected to serious of misfortunes due to their neglecting Lord Satyanārāyaṇa.

Tyāgarāja Mahādhwajārōha

(Śrī - Ādi)

This entire *Kṛti* is replete with details of the annual festival of Śri Tiruvārūr Tyāgarāja, starting from the innaugural flag hoisting according to the principles laid down in the *Āgamās*.

Phālguna māsa Pournimavatāraṁ

(Hari Hara Putra - Vasanta - Kh. Ēka)

Phālguṇa Pūrṇimā, the full moon day in the last month of the Hindū calendar (March) is widely celebrated all over the country variously as Hōlī, *Kāma dahana*, when people play with colours and distribute sweets. On this occasion, the effigy of *Manmatha* is also sit on fire recalling the *Paurāṇic* incident of Śiva burning down Kāma through his third eye. Dīkṣitar recalls this episode in the above *Kṛti* on *Śāsta*.

Vicitra Vaisākha Mahotsavena

(Subrahmaṇyeṇa — Śuddha Dhanyāsi — Ādi)

This refers to the special *Utsavās* conducted for Lord Subrahmaṇya in Kaḻugumalai. These two important festivals are during the months of *Caitrai* and *Vaikāsi*. The *Caitra* Vasanta festival is celebrated by taking the Lord in procession along with His consorts Vaḻḻi, and Devasēna, and offering *Pūjā*. In *Vaikāṣi* (*Visākha*) the Lord is worshipped with special offering of Kāvadi by devotees.

As already mentioned, the Hindū temples have been built strictly on āgamic principles. Various features like *Prākāras*, *Maṇḍapa*, *Stambhas*, *Vimāna*, *Garbhagṛha*, *Yāgaśālā*, etc. Form an integral part of the temple architecture. Dīkṣitar makes special mention of some of these details in a number of *Kṛtis*. A few such examples are given below :

Praṇavākāra divya Vimānaṁ

(Raṅganāyakaṁ — Nāyaki — Ādi)

This refers to the divine Praṇavākara Vimāna in the Śrī Raṅganāthaswāmī temple at Śrīraṅgam.

Somāskanda Vimānasthāṁ

(Śrī Sundararājan — Kāśī Rāmakriya — Ādi)

The Vimāna of the Sundararāja shrine at Aḻagarkōil is known as Sōmāskanda vimāna.

Yāga Sāladyutsva Codyam

(Tyāgarāja — Śrī — Ādi)

In this Kṛti mention is made of the Yāgaśālā in Tiruvārūr Tyāgarāja temple where rituals are conducted. The *Vimāna* of this temple is known as Indra *vimāna.*

Ānanda naṭana Prakāśam

Citsabhēṣāṁ

(*Ānandanaṭana — Kēdara — Mi. Chapu*)

The sanctum sanctorum of Lord Naṭarāja in the Cidaṁbaram temple where He performs His cosmic dance is known as *Cit Sabhā* (the other four important halls being *Kanaka Sabhā*, *Nritya Sabhā*, *Rāja Sabhā* and *Dēva Sabhā*).

Dīkṣitar was a keen observer and he spared no pains to find out diverse details of any shrine that he visited, with a view to incorporate them in his *Kṛtis on* the deities at various *Kṣētrās*. As such, his compositions are a varitable storehouse of particulars pertaining to *Sthala Vṛkṣas, Vanas, Tīrthas, Vratās*, festivals, rituals as well as special offerings to some deities, besides historical references and iconographic descriptions and sometimes even architectural specialities.

It would be pertinent to pinpoint a few examples for elucidating the above aspects. Since all the particulars are not often available in one single *Kṛti,* whatever details are contained in all the *Kṛtis* on a particular deity/kṣētra, have been gathered. Where there are more than one *Kṛti* on a deity/*kṣētra*, the particular are sometimes repeated in the *Kṛtis*. It may be mentioned that the identity of the *Kṣētra* in the case of a few *Kṛtis* has not yet been firmly established beyond doubt.

The anecdotes and the *Sthalapurāṇas* of various deities describe aspects like God's grace to His/Her devotees or sages who performed *Tapās*, the destruction of evil forces and emancipation of the virtuous or they merely relate to God's *līlās*. Some selected examples of anecdotes/*sthala Purāṇas* connected with different deities, which figure in some of Dīkṣitar's *kṛtis* are as follows :

According to the *Tiruttani Sthala Purāṇa,* Gaṇapati helped His brother Subrahmaṇya to encounter Valli, whom he wished to marry, by chasing her in the form of an elephant, whereupon Lord Subrahmaṇya came to her rescue and 'saved' her. Thus, Gaṇapati engineered the meeting of Valli and Subrahmaṇya and was thereby responsible for their subsequent wedding.

Valli Vivāha Kāraṇasya

(*Vallabha Nāyaka — Bēgada — Rūpaka*)

In *Skanda Purāṇa (Nandikēśvara - Sanatkumāra Saṁvāda)* an incident is narrated that following Gaṇapati's marriage to the eight *Siddhis* (*Ahimā*, *Mahimā*, etc.) Lord Brahmā prayed to Gaṇapati that even as, through the latter's favour, Lord Viṣṇu protects the world, and Lord Rudra destroys it, He (Brahmā) too would seek Lord Gaṇapati's blessings for carrying on his creation's work unimpeded. Gaṇapati, pleased with Brahmā's prayers, granted him the boon for carrying on creation successfully.

Ajandra Pūjita Vighnēśwaram

(*Gajānanayūtham — Vegavāhini —* Ēka)

The *Sthala Purāṇa* of Kamalālaya (Tiruvārur) mentions the following episode, wherein Lord Gaṇapati appeared as a goldsmith to prove the purity of the gold brick, which Sundaramurthy Swāmigaḷ had acquired through the grace of Lord Tyāgēśa of Kamalālaya. When the devotee approached the local goldsmiths with a view to making jewels out of the gold brick, they refused to accept it as genuine gold. Thereupon, Sundaramūrthy Swamigal appealed to Lord Tyāgēśa. Lord Gaṇapati appeared before the devotee as a Goldsmith on His father's instruction and applied the touchstone to the brick, which then shone brightly, proving its purity. Consequently, Gaṇapati came to be known as Suvarṇakarṣaṇa Viṇāyaka.

Suvarṇakarṣaṇa Vighna rājō

(Śrī mahā Gaṇapati — Gauḷa — Mi. Chāpu)

Subrahmaṇya is refered to as 'Somatata' the Guru of Śiva the Ādiguru (the first teacher) and as 'Swāminātha' the master of the Swāmi i.e. of Śaṅkara himself. Here, on this hill in Swāmimalai, Subrahmaṇya, in his role as the Guru, initiated his father into the mysterious significance of the divine *Praṇava mantra*, which the latter and forgotten as the result of a sin incurred in killing as Asura. Subrahmaṇya is a top the hill while Śiva's shrine is below, indicating that the son and father stand as preceptor and disciple.

Swāminātha Swāmi Śaila Sthita sōmatata

(Śrī Bālasubrahmaṇya — Bilahari — Mo. Chāpu)

The anecdote refers to one of the sixty four-*līlās* of Mīnākṣī and Sundarēśwara at Madurai. Nahuṣ a Cakravarti won the coveted position of Indra. Intoxicated with his status, he wanted Śacīdēvī, the wife of the former Indra, for his consort. In deference to the condition prescribed by her, he went to see her in a palanquin borne by the great sages. Stirred by his infatuation with the Indrāṇī, he was in a great hurry to meet her and on the way kicked his preceptor Bṛhaspati and others to prod them to move faster. Greatly enraged, the sage cursed him to become a serpent. The legend goes that Indra built thetemple with eight elephants around the sanctum besides 30 Lions and 64 messengers and worshipped Mīnākṣī and Sundarēśwara. In this manner, Indra made amends for his sin redeemed his lost position.

Dēva Rāja Munisāpa Vimōcini

(Pañcasatpīṭha Rūpiṇi — Dēvagāndhāra — Ādi)

This has reference to the Kulikkarai *Sthalapurāṇa*. A local resident by name Dēsikar was an ardent devotee of Lord Viśwanātha and used to make regular trips to Benares. After he grew old and hence, physically weak, he felt very sad because he could no longer go to Benares. In order to console his devotee, Lord Viswanātha appeared before him in his dream and assured him that He (Lord Viswanātha) would reside at Kuḷikkarai (or Sertatira) along with Annapūrṇā, with the result that Sertatira would become as sacred as the Gaṅges and the *sthala* itself as sanctifying as Benares. Thenceforth, both of them were dancing fiercely. The Lord Śiva, putting his one foot to the sky, excelled in the *Ūrdhwa Tāṇḍava*. Kāḷi could not match this challenge and was vanquished.

Dēsika Kaṭaksena darśita dēvatā

Sārva bhouma mahādēva

(Kāśī *Viśwēswara — Kāmbōji - Aṭa*)

The Hindū places of pilgrimage are usually associated with sacred *Tīrthās* like ponds, rivers, as well as the *Vanās* (the forest in which the place is situated). Sometimes, the *vanās* may be mythical or currently nonexistent,. Particular trees are also associated with particular temples. All these details are often related in the *Sthala Purāṇā* of different shrines. Below are given some examples drawn from Dīkṣ itar's *kṛtis* referring to the *Kṣētrās*, name, *Tīrthās*, *vanās* and *Vṛkṣās*.

Swāmi Śāila Sthitya

(Śrī Swāmīnāthāya —Khamās — K. Chāpu)

This refers to Lord Bālāsubrahmaṇya at Swāmimalai.

Kanaka Śaila Vihāriṇī

(Subramanyaṇa — Śuddha Dhanyāsi — Ādi)

This has reference to Lord Subrahmaṇya of Kazhugumalai — a hillock near Ettaiyāpuram.

Unmatta Pāṇḍya Kerala Nivāśa

Śrikara Parasurāmakṣētra Prabhākara

This has reference to Lord Padmanābhaswāmy of

Parasurāma Kṣētra (Trivandrum) situated in the sacred Pāṇḍya -Kerala region.

Kāśī Kṣētra nivāsinī

(Ēhi Annapūrṇē — Punnāgavaraḷi — Ādi)

Kāśīpura Vāsam Bhūtēṣaṁ

(Kālabhairavaṁ Bhaje — Bhairavam — Ādi)

These refer to Goddess Annapūrṇā and Lord Kālabhairavar of Banares.

Śrīpura Nyruti Bhōga Garta Tīra

Sthira tara Bhūpāla Pālanaṁ

(Śrī Viśwanātham — Cathurdaśa Rāgmālikā — Ādi)

Kāśī kṣētra Sasrusadhika phaladā

Gārta Tiravosa ṭṭ pūjita Dakṣinō

(Kāśī Viśwēśwara — Kāmbhōji — Aṭa)

Unnata Carita Tīra Vihāriṇī

(Annapūrṇē — Sāmā — Ādi)

These refer to Viśwanāthā (Viśvēsvarā) and Annapūrṇā at Kuḷikkarai near Tiruvārūr which is known as Dakṣiṇa Kāśī. Garta is the Tīrtha here.

Śrī Lakṣmīvarāham Bhajēhaṁ

Bhangabara Tāmraparṇi Tīrastham

(*Śri Lakṣmivaraham — Ābhōgi — Ādi*)

This has reference to Lord Lakṣmīvarāha of Kaḷḷidaikkurichi near Tirunelvēli. Here too the Tīrthā is Tamraparṇi.

Maṅgalātaya Guptagaṅga taṭa sthite

(*Maṅgalāmbikāyai — Māḷava Śrī — Jhampa*)

Śrī Gāndhāraṇya kṣētram

Potoka haraṇa nipuṇa Muni Tīrtha Prabhāvaṁ

(*Śrī Vāñcanātham — Surati — Ādi*)

These refer to Dēvi Mangalambika and Lord

Vañcanātha of Śri Vāñciyaṁ (*Gāndhāraṁya kṣētram*). Gupta Gaṅgā/*Muni*

Tīrtha is the *Tīrth* here.

Mārga Śayanēśvaram Bhajāhaṁ

Viriṅcipura madhya vihāraṁ

Vīra Siṁha Tirthōpacāraṁ

(*Mārgaśayaneśvaram — Kāśirāmakriya — M. Chāpu*)

This has reference to Lord Mārgaśayanēśvara of Viriñcipuram. The temple contains *Vīra Siṁha Tīrtha*. It may be recalled that Dīkṣitar originally belonged to Viriñcipuram.

Vedanyēśvaraṁ

Jñanāmbikapathi

Bilvavana Vaibhavaṁ

(*Vēdanyēśvaram — Dēvagāndhārī — Ādi*)

This has reference to Lord Vēdanyeśvara and Goddess Jñanāmbika of Vaḷḷalarkoil near

Māyavaram. Bilvavana is the *vana* here.

The contribution of the musical trinity is no less important when compared to the *Kṣētra Kṛtis*. Though Śyāma Śāstri and Tyāgarāja composed the bulk of their compositions in praise of their *Iṣṭadēvatā* Kāmākṣī and Śrī Rāma respectively, their compositions on different *kṣētras* are noteworthy. Of course, Muthuswami Dīkṣitar was the only composer in praise of the deities of various *kṣētras* that he undertook to visit during his pilgrimage.

The ensuing chapter is devoted to the music trinity independently.

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IV

MUSICAL ANALYSIS OF TEMPLE KṚTIS - I

TYĀGARĀJA

Biography

The later part of the eighteenth century has been considered the most important period in the history of south Indian music. It was during this time that the three great composers, styled musical 'trinity' illuminated the musical horizon by their *kṛtis* and their devout lives. Since there is an extensive literature regarding the life and contribution of the trinity, it is felt that a brief account of the same may be found sufficient in the present context.

The trinity were great devotees, poets and musicians, who gave a fresh life to south Indian music by their superb handling of the art. They were born in the same village, Tiruvārūr, which has become thrice holy to all the lovers of music since then. The remarkable significance about the Trinity is that they were great composers and at the same time *bhaktas*.

The musical inheritance of the trinity must have been very rich and they were heir to the compositions of Purandaradāsa, Kṣētrayya, Vīrabhadrayya, Pacimiriyam Ādiyappiah and Sonti Venkaṭaramanayya. An analysis of the music of Dīkṣitar reveals that it was but an interpretation of the music on his past. It is obvious that Tyāgarāja not only has embodied the fine elements of the tradition, but also brings home the glorious possibilities of melodic music in his songs. The music of Tyāgarāja is likened to the juice of the grapes, which can be tasted and enjoyed at once without any difficulty whatsoever. Dīkṣitar's music has been identified as the juicy kernal contained in the coconut, which can be enjoyed only after breaking the shell, a difficult process. The music of Śyāma Śāstri is compared to the plantain in which the skin has to be peeled off before tasting the fruit. Each is great and unique in his own way and hence stands above comparison.

Tyāgarāja (1767-1847) was the greatest among the music composers of south India and one of the musical prodigies of all time. He was the father of modern Karnāṭaka music and his works are of delicate spirituality, full of melodic beauty and in the highest sense artistic. As a child, he was already remarkable for his predilection for music and a gift for composing and wrote his first song when he was hardly 13. Soon, he reached the loftiest pinnacle of musical fame and composed the grandest songs every written and two music plays of unequalled beauty. He exerted the greatest influence upon musical art in South India during the 18th and 19th centuries and revolutioned the very nature of Karnāṭaka music. His songs are accepted today as the only adequate interpretation of classical Karnāṭaka music from both the musical and the sāhitya points of view.

Tyāgarāja was born on the 4th May, 1767 at Tiruvārūr in the Thanjavur district of Tamilnadu. He belonged to a family of pious and scholarly Telugu Brahmins whose family name '*Kakarla*' indicates that they were originally migrants from the village of the same name in the Cumbum taluk of Andhra Pradesh. His father, Rama Brahmam, was a distinguished exponent of the *Rāmāyana* and was patronised by Tuḷajāji, the ruler of Thanjāvūr. Tyāgarāja, in his formative years, must have listened to his father's scholarly exposition of *Vālmīki's* epic. Devotion to *Rāma* became ingrained in him from his youth.

Tyāgarāja is stated to have composed thousands of *kṛtis* and three music plays (operas) but only 700 *kṛtis* and two plays of the Yakṣagāna type are extant now. These may be broadly classified under the following heads :

1. *Kṛtis* in praise of Narasiṁha, Rāma, Lakṣmaṇa, Sītā, Hanumān, Śiva, Ambikā, Gaṇapati, Subrahmaṇya, Tulsī, etc.
2. The *Pañcaratna* group in the five *ghana rāgas* Nāṭa, Gauḷa, Ārabhi, Varāli and Śri*rāga*.
3. *Divya nāma Kīrtanas.*
4. *Utsava Sampradāya Kīrtanas.*
5. *Prahlāda Bhakti Vijayam* in five acts with 45 *kṛtis* set in 28 *rāgas* and 132 verses in Telugu.
6. *Naukā Cartiram* in one act with 21 *kṛtis* set in 13 *rāgas* and 45 verses in Telugu.

He has employed over 200 *rāgas* in all and of these, more than a hundered seem to be his own creations. He appears to have adopted the *rāga* nomenclature found in the '*Saṅgraha Cūndāmaṇi*' of Gōvinda in contrast to the Venkaṭamakhi tradition followed by Muthuswāmi Dīkṣitar. For many of the *rāgas,* we have only the *kṛtis* of Tyāgarāja as '*lakṣyās*' as no composer before or after his time has attempted songs in them. In major *rāgas* like *Tōḍi* and *Sankarābharaṇam,* he has composed as many as 30 pieces depicting the different facets of the *rāga* and without repeating the music. Even in *rāga* like Sāvēri, Saurāṣṭram and Kalyāṇi, there are 20 songs and in *Bhairavī* and Madhyamāvatī, up to 15. These show the *rāgas* that were popular in his time. He has exhausted the possiblities of rāgās like Nāyaki and Gaulipantu in a few *kṛtis* leaving hardly anything for his successors to innovate.

The *Pañcaratna kṛtis* are the most representative of Tyāgarāja's art as a composer and he appears to have, in these pieces, consciously summed up his musical genius in a quintessential form.

Some of the most exquisite melodies ever composed by Tyāgarāja are to be found among his Divyanāma and Utsava Sampradāya *kṛtis*. These were mainly intended to be sung during his daily worhsip and on special occasions like Śrī Rāmanavamī.

The two operas of Tyāgarāja reveals his gift as a poet and a playright who can handle all the metres of Telugu-poetry with perfect case. The 'Prahlāda Bhakti Vijayam' does not depict the usual story of Prahlāda but contain Tyāgrāja's imaginary version in which even the Narasiṁha *avatāra* does not figure. Similarly, the '*Nauka Caritram*' describes as episode in which the *gopis* of Gokulam take young Kṛṣṇa on a boating excursion on the Yamunā. How Kṛṣṇa humbles their pride and makes them surrender to Him unconditionally has been depicted in delightful verse and song.

After shedding lustre on Karnāṭaka music and the *bhakti* cult for over six decades, Tyāgarāja attained *siddhi* on the *Puṣya Bahuḷa Pañcamī* day in the year Parabhava (1847 A.D.). On the previous day, he had himself initiated into the *sānyāsa āśrama* by *Parivrājaka* Brahmānanda. The mortal remains of this great soul were interred on the banks of the Kāvērī and a *Bṛndāvana* was erected over the spot.

Tyāgarāja's *kṛtis* and *pañcharatnas* representing the highly melodic music, inspire both musically and spiritually. He is both a saint and a great composer whose compositions breathe the highest spiritual truths and contain at the same time the most exquisite 'art music'. His father Rama Brahman was an expounder of the Rāmāyaṇa in the Tanjore court. Tyāgarāja's devotion to Rāma was thus ingrained in his blood and this gained intensity by his constant listening to the spiritual hymns and songs of Bodhendra, Sadāśiva, Brahmendra, Purandaradāsa, Bhadrācala Rāmadāsa, Tālapākkam composers, Nārāyaṇa Tīrtha, Kṣētrayya padās, potana Rāmāyaṇa, and Rāma Nāṭaka *kīrtanas*. Quite early in his life he composed his divyanama kīrtanas, simple in music, but rich in feeling, and these form the priceless part of the South Indian *Bhajana*.

Perhaps the greatest contribution of Śrī Tyāgarāja lies in that, he is the first composer who combined the art of music in its highest level with the religious turths. He emphasises in his *Kṛtis* the importance of worshipping Lord Rāma with music, characterised by *śruti śuddha*, *laya śuddha*, *susvara* and which is renderd with the accompaniment of Tambūrā. Tyāgarāja perhaps emphasises the true functions of a real *bhāgavata* who is his view has necessarily to be a good musician and also a *bhakta*. Many anecdotes regarding the composer's life unfolding the noble aspects of his personality such as the famous proverbial reply of the great saint to King Sarabhoji in *Kalyāṇī rāga* '*Nidhi tāla suṣamā*' denouncing wealth as insignificant before the devout service at the feet of His Rāma, are available. The Rāma *Bhakti* of Śrī Tyāgarāja, which inspires him to sing out his heart may be compared only with the devotion of Prahlāda, whose unalloyed love towards *Hari* has been very admirably immortalized in his *Prahlāda Bhakti Vijayaṁ*. Through the musical play it is only Tyāgrāja's saintly nature that is revealed in the character of Prahlāda. A highly emotional composer to whom Śrī Rāma was a reality, we find him giving utterances to the surging feelings of his heart in a conventional, taunting, plaintive, pleading and persuasive manner. We find echoes of his own feelings, as such towards life around him, especially in his

'*Naukācaritra*' a brilliant work on the theme of *madhura bhakti*. Śri Tyāgarāja approached the Lord through nine channels of devotion and his songs bear testimony to it. In the highest state of estatic devotion to the Lord, the *bhakta* forgets himself and his existence. He sings out his soul, dances his experiences with the mind concentrated on the form of His *Iṣṭa Dēvatā*. Tyāgarāja adopted his path of '*Naiṣkama Bhakti*', which implies *ātmanivēdana* in the first place and included all the other forms such as *smaraṇa*, *kīrtana,* etc. Having reached the height of devotion, he bursts out into the most splendid art forms, which are saturated with feeling. His *kṛtis* pulsate with emotional exuberance and touch the innermost depth of out very being.

Tyāgarāja is verily the 'tone-poet of humanity'. With minimum means of execution, he has given maximum melodic expression. The *kṛtis* of Tyāgarāja couched in dignified prose though appear simple and tiny, assume, when rendered, a magnificent melodic proportion and each *krti* leaws scope for being dealt and interpreted in a very exhaustive manner. His handling of rare and *apūrva rāgas* served to immortalize them. Naḷinakānti, Umābharaṇam, Candra jyōti and many others live through his songs. The highly *rakti rāgas* have been defined by his *kṛtis* in a most ideal manner. The use of medium tempo, fewer words in the *matu*, employment of easy time measures and above all, a very clear picture of the *rāga* depicted in an impressive manner are considered the charm of his compositions. They have the fundamental resources to enchant, inspire and please the listener. His *kṛtis* form the mainstay of the art musical concert and Karnatic music as a whole. They are profusely used in *bhajanas* and *Harikathā Kālakṣepa*.

To an inspired seer, with an astonishing mastery over *sāhitya* and *saṅgīta*, the art of composing is the most favourite medium, to give vent to his sublime thoughts. Tyāgarāja though gave expression to his son and his ideas through the *krti* medium, yet he has shown his ability to compose something like a *varṇa*. His *pañcaratnās* resemble the *varnas* in general form but the composer has endowed them with individual characteristics. Being an *aṁśa* of Nārada and blessed by the divine ministrel with the *grantha* '*Swarārṇava*', it was not difficult for him to learn more through intuition about the intricacies of the higher aspects of the art. In some *kṛtis*, the glory of rage is pictured in a slow and descriptive *ālapa* manner as in '*Evari māta*' in Kāmbhoji, '*Kārubāru*' in Mukhāri, '*Manasusvādīna*' in Saṅkarābharaṇa and others. The *tāna*-like progression of medoly is to be found in his '*Koluvaiyunnādē*' in Bhairavī, the gradual development of thought and melody as found in '*Cakkanīrāja*' in *Kharaharapriya*, '*Koluvamaregada*' in *Tōḍī* and many others, reflect the soaring musical imagination of the saint. These compositions of the revered composer may be described as the immortal 'temple in sound' which continue to inspire and as models of the melodic music, have become the very '*lakṣaṇa*' and '*lakṣya*' of our music.

It is said that three different school of disciples of Śrī Tyāgarāja carried on his tradition. They are known as the Umayaḷpuram, Tillaisthānam and Wālājapet schools, known after the earliest disciples hailing from those places respectively. The manuscripts containing the *kṛtis* of the saint-composer are preserved in the manuscripts by this worthy disciple Śrī Wālājapet Venkaṭaramana Bhāgavatar and are still available in the Saurāṣṭra Sabhā at Madura. Each school was fortunate in having devoted disciples, who were mainly responsible for handling the tradition orally and for preserving the same in the written sources. This later led to the publication of the songs and the most authentic music of the saints' *kṛtis* by the disciples. It is this preserved music in the authentic *śiṣya paramparā*, that has come to be referred to as the *sampradāya saṅgīta*. The saint who was the architect of this accredited prectice or *sampradāya*, hails Śri Rāma as the '*saṅgīta sampradāyakudu*' in his *Ārabhi rāga Pañcaratna*.

As a composer of melodious *kṛitis* par excellence, as a teacher of the humanity, as an author of group *kṛtis* in praise of Goddess Tripurasundarī, Lord Sundarēswara, Divyānama and *utsava sampradāya kṛtis* and as the composer of the operas and above all as a true *Rāma Bhakta*, Śrī Tyāgarāja is unique.

The illustrious contemporaries of the saint composer, namely Śrī Muthusvāmī Dīkṣitar and Śyāma Śāstri are devotees of Lord Subrahmaṇya and Goddess Kāmākṣī respectively.

Tyāgaraja is by far the greatest and most celebrated name in the history of Caranatic music. Our composers were all Bhaktas and employed the medium of music as the easiest path to attain salvation. Tyāgarāja has chosen Telugu, the sweet musical language, for the majority of his compositions. Their variety is vast. Some of them can be learnt even by children. Many of them are worthy concert pieces. To ensure the success of any concert the artist would prefer a large proportion of Tyāgarāja's *kṛtis*. Tyāgarāja has also to his credit many *Utsava Sampradāya Kīrtanas* and *Divyanāma Kīrtanās* suitable for Bhajana in congregation. Besides he has also composed three operas — *Noukā Caritram, Prahalāda Bhakti Vijayam* and *Sītārāma Vijayam*. In this respect, one can find the similarly between Tyāgarāja and Swāti Tirunāḷ Mahārāja.

After Sangīta Pitāmaha Purandaradāsa, Tyāgrājaswāmi's is by for the greatest and the most celebrated name in the history of Carnatic music. As a poet, saint and philosopher rolled into one, he was one of the ministrels of God who descend upon earth once in a while to countribute to human happiness and uplift. A *mahāpuruṣa* of his stature and calibre appears but once in a millenium in the life-history of a nation. He who was responsible for tranforming music from the concept of being a mere instrument of entertainment into one of being the vehicle for the attainment of supreme spiritual bliss.

In south India musicians and music lovers celebrated Tyāgarāja Aracanā with great fervour and enthusiasm. Whether it be at Tiruvaiyārū, where he attained *samādhi*, or any other place, the main features of the Tyāgarāja Ārādhana is the group singing of his *Ghana rāga pañcaratna kṛtis*.

Pañcaratna kṛtis belong to the genere of *Samudāya kṛtis* or *group kṛtis*. Among the *trinity, Śyāma* Śāśtrī has to his credit only a single set of group *kṛtis* — the Navaratnamālikā comprising of compositions on Goddess Mīnākṣī. Muthuswami Dīkṣitar has composed the largest number of *Samudāya Kṛtis* in Carnatic music. Many of them like *Navāvaraṇa kṛtis, Vibhakti kṛtis,* etc., are group of 8, 9 or 11 each. He has also composed groups of 5 *kṛtis* — the *pañcabhūta* and *Pañcaliṅga kṛtis*. However, *Pañcaratna* refers almost exclusively to the groups of 5 *kṛtis*, composed by Tyāgarāja. Apart from the *Ghanarāga Pañcaratnam*, he has six sets of Kṣētra Pāncaratna *kṛtis* to his credit on the presiding deities of five *kṣ ētras*, (1) *Tiruvaiyāru*, (2) *Tiruvoṭṭiyūr*, (3) *Gōvūr*, (4) *Lālguḍi* and (5) *Śrīraṅgam*.

Tyāgarāja has to his credit a total number of 44 *Kṣētra kṛtis*.

Tyāgarāja's *śiṣya* Vūṇai Kuppayyar has emulated his *guru* in composing two sets of *Kṣētra Pañcaratnāsm*: *Kāḷahasti* and *Venkaṭēśa Pañcaratnam.*

Pañcaratnas comprise groups of five *kṛtis* each. Lets us now dwell on the greatness of the number 5.

1. *Pañcakṛtyas* denote the 5 functions of the universe viz. *Śṛṣṭi, Sthiti, Laya, Tirōbhava* and *Anugraha*. Lord Vināyaka holds these *Pañcakṛtyas* in his five hands and hence is known as '*Ainkaran*'.
2. Our sensory organs are five in number called *Pañcendriyas*.
3. Among the *Navagrahas,* the number ascribed to Budha is five. Budha means learned and He is the giver of wisdom.
4. *Bhūtas* are five in number i.e., *Pañcabhūtas*. They are *Pṛthivī*, *Appu*, *Tēyu*, *Vāyu* and *Ākāśa*.
5. The five *Bījākṣaras* of *Mantrasāstra* are *Ōṁ, Aiṁ, Hriṁ, Klīṁ* and *Sauṁ.*
6. The possessor of Pañcabānas Goddess Ambikā is called Pañcabānēśvarī.
7. Manmatha's bāṇas are five in number : *Aravinda, Asōka, chuta, Navamallikā and Nīlotapala*.
8. In *Smārta sampradāya* daily worship is done to 5 devathas. This pañcayatana pūjā is to Śiva, Viṣṇu, Sūrya, Gaṇapati and Devī.
9. Pañcagavyas consist of milk, curd, ghee, gomūtra and gomaya.
10. The reputed pañcapātras are chuta, bilva, āmalaka, kuśa apāmārga.
11. The *pañca bhakśyas are Bhakśya, Bhojya, Lehya, Chohya* and Paniya.
12. In Karnataka the *pañcaliṅga darśana* at Talakkadu is held sacred.
13. The five important rhythmic phrase groups in music — *Nāgabandha*, *Swastika, Alaṅga, Śuddha* and Samaskalika — are said to have emerged from the five faces of Lord Śiva — *Sadyōjāta, Vāmadēva*, *Aghōre*, *Tatpruṣa* and *Īṣāna* respectively.
14. The notes of music scales are also believed to have emanated from Lord Śiva's five faces. Tyāga*rāga* makes this clear in the *carana* of his *Cittarañjani* kṛti 'Nādatanumaniṣ am'.
15. The *pañcamahā śabda* refers to the music played during royal processions to the accompaniment of the 5 instruments — trumpet, *tambūrā*, conch-shell, kettle-drum and gong.
16. The *pañcamukha vādyam* for which Tiruvārūr is famous is a five-faced drum.

In Carnatic music, Shāhaji Māharāja was the originator of *Kṣētra kṛtis*. The most prolific composer of *Kṣētra kṛtis* is beyond doubt Muthuswāmī Dīkṣitar. He travelled widely and his kṛitis are full of details of *the Sthala purāṇa*, *Sthala vṛkṣa*, *Tīrtha*, temple festivals etc. On the other hand, Tyāgarāja visited only a few Kṣētras. Upaniṣad Brahma Yogin, who was the foremost exponent of Rāma *Bhakti* and the *Advaitic* doctrine of the time, was a classmate and close friend of Tyāgarāja's father, Ramabrahmam. He sent word to Tyāgarāja that the latter should visit Kāñāpuram and see him. So in 1837, when Tyāgarāja had already attained the ripe old age of 70, he embarked upon a tour to the northern districts of Tamil Nadu. His distinguished disciple Vīṇai Kuppayyar, who had by then became the *saṁsthāna vidwān* to Zamindar Sundareśa Mudaliar of Gōvūr, undertook to look after Tyāgarāja's comforts during this tour. Besides Kāñcīpuram, Tyāgarājaswāmī also visited Tirupati, Shōliṅgapuram, Madras, Nāgapaṭṭinam and Śīrkāzhi, but he composed only two or three *kṛtis* on the deities at each of these places and not *Pañcaratāns*. He visited Tiruvottiyur, Kuppayyar's birth-place as well as Gōvūr in deference to the wishes of Kuppayyar and Sundarēsa Mudaliar. During the course of the tour, Tyāgarājaswāmī also visited Lalguḍi and Śrīraṅgam. His visit of Lālguḍi was at the instance of his disciple, Lālguḍi Rāma Iyer. He has composed *kṣētra pañcaratn* at all these places in addition to the deities enshrined in Tiruvaiyāru where he lived and attained *Samādhi*.

Tiruvaiyāru Pañcaratnam

The name *Truvaiyāru* comes form '*Aiyāru*' which in Tamil means five rivers. Tiruvaiyāru is in the midst of five rivers — Kāvēri, Arasalār, Vennāru, Vadayār and Kadamurutti. So, the Lord of the place has taken the name *pañcanadīa*. His other name is *Praṇatārthihara*. Tyāgarāja's *Pancaratna kṛtis* on this deity are :

Sarivedalina in Asāvari rāga and Ādi tāḷa

Ilalo Praṇatārthi hara in Athāna rāga and Ādi tāla.

Ēhi Trijagadīśa in Sāraṅgā rāga and Chāpu tāḷa.

Muchata Brahmādulaku in Madhyamāvati rāga and Ādi tāḷa.

Evarunnāru in Māḷavaśrī rāga and Ādi tāḷa.

In the *Asāvēri kṛti* Tyāgarāja describes the grace of river Kāvērī coming to see the beauty of *Pañcanadīśa*. In the *Māḷavaśrī kṛti*, Tyāgarāja prays to *Pañcanadīśa* to teach him the secret of controlling his mind to enable him to comtemplate on the Lord wholeheartedly. Māḷavaśrī is an *apūrva rāga* but also an ancient *rāga* which finds mention in our ancient texts. Even a composition of Śrīpadarāya — Sasira Jihvegalulla — has been assigned this *rāga*. Śrīpadarāya lived before even Purandaradāsa. Some of Annamācārya *kṛtis* also are in this *rāga*. But this ancient *rāga* has not gone almost out of use. No post-trinity composer has composed in this *rāga*. Muthuswāmī Dīkṣitār has composed two *kṛtis* in this *rāga* — *Kanakasabhāpatiṁ* and *Maṅgaḷāmbikāyai namaste* but these are very obscure. Tyāgarāja's *kṛti Evarunnāru* is also very rarely heard and as in the case of many other *apūrva rāgas*, it is the only Lakṣya now available for the Lakṣaṇa of this *rāga*.

Tyāgarāja's two sets of *Pañcaratana kṛtis* on Goddess Dharmasaṁvardhini are :

1. *Bāle Bālēndu — Rītigauḷa — Ādi*
2. *Ammā Dharmasaṁvardhani — Athāna — Ādi*
3. *Vidhicakrādulaku — Yamunākalyāṇī — Rūpaka*
4. *Śive pāhimāṁ — Kalyāṇi — Ādi*
5. *Karuṇa jūdavamma — Ṭōḍī — Ādi*

1. *Innalla vale- Deśīyaṭōḍī — Chapu*
2. *Māravairi — Nāsikā — bhūṣhaṇi — Rūpaka*
3. *Nannukanna talli — Kēsari — Dēśādi*
4. *Parāśakti — Sāvēri — Ādi*
5. *Nīvu brovavalē — Sāvēri — Ādi*

In the *kṛti* Vidhicakrādulaku Tyāgarāja mentions about the *golu* of the Goddess and the greatness of the worship is on Friday. In the *kṛti Śivē pāhimāṁ,* the parrot in Dēvi's hands is described as always chanting *Rāmanāma*. It is noteworthy that Tyāgarāja, the devout *Bhakta* of Śrī Rāma himself worshipped the Goddess. Tyāgarāja has composed as many as 28 *kṛtis* in Ṭōḍī but the *kṛti Karuṇajūdavamma* is a very rare *kṛti* in this *rāga.*

Gōvūr Pañcaratnās

In this *Kṣētra, Tyāgarāja* has composed the *pañcaratnas* in praise of Lord Sundarēśa. They are :

Sambhō Mahādēva in Pantuvarāḷi rāga and Rūpaka tāḷa.

Kōrisevimparārē in Kharaharapriya rāga and Ādi tāḷa.

Sundareśvaruni in Saṅkarābharaṇa rāga and Ādi tāḷa.

Ivasudha nīvanti in Sahāna rāga and Ādi tāḷa.

Nammi vacchina nannu in Kalyāṇi rāga and Rūpaka tāḷa.

When Śēkkizhar embarked on composing Periyapurāṇām it was Lord Sundareśa who is said to have commenced the first line. Another name of the Lord here is Tirumēniśvarar. The word '*Go*' means cow. It also means Mahālakṣmi. *Parāśakti* did penance at Māṅgāḍu sitting on Pañcāṅgni. All the devatās assembled there and Lord Śiva himself took up the responsibility of feeding the Dēvatās. For this purpose Śiva brought Kāmadhenu down to the earth and made Her stay near Māṅgāḍu. That is the genesis of the name Govūr — the place where the divine cow stayed. Lord Śiva is without any rūpa and is worshipped only as a Liṅga in the mulasthāna. The name of the Goddess of Gōvūr is Sundarya Nayaki. According to inscriptional sources this temple was built by Rājarāja Cōḷa. This is the only *kṣētra* where Māṇikavāchagkar festival is celebrated. During the nine days of this festival experts from the Tiruvembāvai of the saint are sung. Through the *Govūr Pañcaratna kṛītis* Tyāgarāja reveals his *Śivabhakti*.

Tiruvoṭṭriyūr Pañcharatnam

This *kṣētra* has been praised by Nāyanmars. The name of the Lord is Tyāgēśa and the Goddess is Tripurasundarī. This place is reputed for the *Haṁsanaṭana* of the Lord who is in the form of *Svayaṁbhū liṅga*. Ādi Śaṅkarācārya has installed *Śrīcakra* pīṭha in this shrine. These *pañcaratnas* are all in the praise of Dēvī Tripurasundaraī. They are :

Dārini Telusukonṭi in Śuddhasāvēri rāga and *Ādi tāḷa.*
Sundarī nī in Kalyāṇī rāga and *Ādi taḷa.*
Kannathalli in Sāvērī rāga and *Ādi tāḷa.*
Sundarī nannindarilō in Bēgaḍa rāga and *Rūpaka tāḷa.*
Sundari ninnu in Ārabhi rāga and *Misrachapu tāḷa.*

The *Kalyāṇi kṛti* has a *ciṭṭaswara* which has been in vogue for more than 40 years. For the *Śuddhasāvēri* kṛti Walajapet Venkaṭaramana Bhāgavathar has added a beautiful *chittaswara*. Pallavi Gōpalayyar's *kṛti Nīdu Caraṇa paṅkaja* colsely resembles the *Kalyāṇī kṛti*. All these *kṛitis* contain *sthala mudras*.

The *Sāvēri kṛti* contains several proverbs like 'Will one search for butter when one has ghee ?' ('*Vennayunda nēṭikēvaraina vēsana paṭudurā*') 'Why should one simply imagine the mirage to be water?' ('*Marichikalanu jūci nīrani bhramisi kaṇḍura*') etc.

In the Bēgaḍa kṛti there are beautiful Anthya prasas like vāṇī, śukapāṇi, varaśeṣaveṇi, kalyāṅī, sambhaya sivunīrāṇi, bāle, palitasurajāle, svakṛta akhila līle etc., and Dvitīyakṣara prasas like Vārīṣa *hari, mari, kori*.

It is noteworthy that the *Ārabhi kṛti Sundari nannu* contains innumerable references to Ādi Śaṅkarācārya's *Saundaryalaharī*. The second *śloka* of *Saundaryalaharī* is as follows :

'Taniyāṁśaṁ pāṁśuṁ tava caraṇa paṅkēruha bhāvaṁ
viriñciḥ sañjīnvan viracayatilōkān avikalam'

meaning :

'Brahmā got the power of creation through worshipping Goddess Sundari' is found in the following words of Tyāgarāja :

Sundari ninu varṇiṁpa brahmādi
Suralakaina taramā'
'tvakīyaṁ saundaryaṁ tuhināgirikanye tulāyitum
Kavīndrāh' (12th *śloka*)

The gist of 12th sloka is found in the word of Tyāgarāja as :

'*kundaradana sānandakanāḍi vandita nenenda*'

The goddess herself is the *Shōḍasākṣarī svarūpā*. The 16th letter in the *mantra* denotes the *Candrakala*. Here it is alluded that after seeing the Goddess's face, Manmatha made himself scarce.

The gist of the 6th *śloka* is found in the words of Tyāgarāja as '*Chēlaku Nī lavaṇyamu gaṇiyalanade valarāju ganakapoye*' :

'Tanuḥ paushpaṁ maurvi madhukaramayī

pañcavicikah... apangatte liptvā jagaditaṁ

anaṅgō vijāyate' (sixth śloka in Saundaryalaharī)

In one of the *ślokas*, Śankarācārya says 'the brilliance of your smile made Lord Śiva himself white'. Tyāgarāja gives the same idea in the words :

'*ni chiru navvu kanti soki śivuḍanupamau śubhrudaye*'

The meaning of the 66th *śloka* is found in the words of Tyāgarāja as :

'*ni svaramunu vini vani magani jihvanu gabhuni kāye*'

meaning : Hearing the sweetness of Pārvati's voice, Goddess Sarasvati placed herself in Brahma's tongue. The gist of the 16th sloka '*Kavīndrāṇam chetaḥ*' is found in the *kṛti* in the following words :

'*Nīdayacēta śatkavullella kāvyamulanu sēyanaye*'

The gist of the last (102nd) *śloka* is found in the last part of the *charaṇa* in the following words :

'*nipadamuna tyāgarāju bhāvukamanukōnāye tripurasundari*'.

'*Pratīpaḥ jvālābhiḥ divasakara nirajanāvidhiḥ*' (102 *śloka* in *Saundaryalaharī*)

Lālguḍi *Pañcaratnam*

As already mentioned, Tyāgarāja visited Lālguḍi and stayed with his disciple Lālguḍi Rāma Iyer, the great-grandfather of Padmaśrī Lālguḍi Jayaraman. The name of the Lord here is *Saptarshīśvara* and Goddess is Pravṛddya Śrīmati. In this *pañcaratna* he has composed the first two *kṛtis* on the Lord and the next three on the Goddess, making in all a set of 5 kṛitis. They are :

Īśa Pāhimām in Kalyāṇi rāga and Rupaka tāla

Dēvaśrī in Madhyamavatī rāga and triputa tāla

Mahitha paaruddhē in Kaṁabōdhi rāga and Chāpu tāla

Gathinīvani in Ṭōḍī rāga and Ādi tāla

Lalithē Śrīpraviddhē in Bhairavi rāga and Adi tala

The Madhyamāvati and Kāṁbōji *Kṛtis* are in *Saṁskṛta* and the other three are in Telugu. The *Dēvatā mudra* is found in all the *kṛtis*. The compositions are full of *Yati, Prāsa, Yamaka*, etc. For example, the Kāmbodhi kṛti is fully of *Yamaka* .

Vahīniśa sannutē na-

vahibhīṣa vallabhē pa-

vāhi nīlakaṇṭi siṁha-

vāhinī janani'

Śrīranga Pañcartnam

It can be seen that the *Pañcaratna* hitherto dealt with are all on Śaivite deities. The Śrīraṅgam *Pañcaratnas* alone are on the Vaiṣṇavite diety, Lord Raṅganātha. Śrīraṅgam is the most celebrated among the '*Svaṁ vyakta*' *kṣētras*. In Tamil *Periya kōil* refers only to Śrīraṅgam and the Lord is worshipped as Periya Perumāḷ. The five *kṛtis* are :

Jūthā murārē in Ārabhi rāge and Rupaka tāḷa

Vinarādana in Dēvagāndhāri *rāga* and Desadi *tāḷa*

Rajuvēḍala in Tōdi *rāga* and Rūpaka *tala*

Karuṇajūḍavayya in Sāraṅgā *rāga* and Ādi *tāḷa*

Ō Raṅgaśāyī in Kāṁbodhi *rāga* and Ādi

(Vilamba *kala*) *tāḷa*

Tyāgarāja employs *paryāya namas* of the Lord such as Kastūri *raṅga*, Vaibhōga *raṅga*, Kāvērī *raṅga*, Raṅgaśāyī and Raṅgapati. The Lord is depicted as Śṛiṅgāra *nāyaka*. He has described the Lord's golden robes, and Ornaments, especially the dangling of pearl necklace. Though Lord Raṇganātha is called '*Ādipuruṣa*' he is described here as a youthful deity. In his '*Bhāgavad Dhyāna Sōpānaṁ*', *Vēdānta Dēśikā* calls the Lord as Raṅgāyunah. This is also reflected by Tyāgarāja in the phrase '*paruvampūrāyamaṭa*' (*In jūthamūrārē — Ārabhi rāga Kṛti*).

In the *Kṛti*, Tyāgarāja says when one offers *naivedya* to the Lord in the company of Śrīdēvī and Bhūdēvī, one's wishes will be fulfilled.

In the *Kāmbhōji kṛti*, he refers to Śrīrangam as Bhūlōka Vaikuṇṭha and complains that 'If you are ever sporting with Lakṣmī, when will you find time to think about me?' The Lord is described as going in procession on a *Haya vāhana*. It is worthy of note that the Lord is described throughout as a person young in age.

It is only after Tyāgarāja's visit to Vīṇai Kuppayyar's house at Tiruvoṭṛiyūr that a son was born to the latter. The child was named Tyāgarāja, who became a famous composer later as Tiruvoṭṭriyūr Tyāgāyyar.

Paying obeisance to Tyāgarājaswāmi, his grand *guru*, as his own personal *guru*, Tiruvoṭṭiyūr Tyāgayyar has composed the *Guru Kīrtana 'Tyāgarājaswāmī'* set to *Kharaharapriya rāga*.

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V

MUSICAL ANALYSIS OF TEMPLE KṚTIS – II

ŚYĀMA ŚĀSTRĪ

Biography

Śyāma Sāstī was a devout *bhakta* of Goddess Kāmākṣi, whom he worshipped with a garland of endearing and moving songs. His *kṛtis* and *svarajatis* were composed during moments of inspiration and hence, are effusions of the feeling of a yearning soul. Unlike his two illustrious contemporaries, he was born in affluent circumstances and his father Viśvanātha who had migrated to Tanjore during the reign of Tulajā (1765-1787) with their idols '*Baṅgāru Kāmākṣhī*' from north, was given by the rājā, freehold estates including an *agrahāram* and lands. The temple for Baṅgāru Kāmākṣhī at Tanjore, which is about 180 years old, was built with an endowment of 32 *velis* of land. After his father, Śyāma Śāstri became the temple *arcaka* and this enabled him to be alone in the sanctum sanctorum for long hours with his *īṣṭa dēvatā* and get lost in that blissful state. It is said that most of his songs composed during the solitary moments had not seen the light of the day.

Śyāma Śāstri adopted a unique style of his own in his compositions and they form a class by themselves.

Being initiated into the mysteries of Gandharva Vidyā by Yōgi Saṅgīta Svāmī and later, coming under the influence of the great *vaiṇika* and the palace *vidvān*, Pacīmiriyam Ādiyappayya, Śyāma Śāstrī flowered as a composer and musician.

The compositions of Śyāma Sāstrī are noted for their polished music, beautiful language, the rhythmic excellence and the *Karuṇa rasa*. A creative artist, an inspired *bhakta* and an erudite scholar, Śyāma Śāstri's *kṛtis* have become perfect wherin *saṅgīta, sāhitya* and *laya* find their finest blend. They reflect typically the author's scholarly style and speak volumes about the richness of his musical conception and his lofty imagination.

Besides the scholarly *kṛtis* in highly rhythmic setting, his *svarajatis* constitute the magnificient contribution of Śyāma Śāstrī to the *lakṣya* of Carnatic music. He is the architect of the concert type of *svarajati*. Though *svarajatis* had been composed by Vīrabhadrayya earlier, those of Śyāma Śāstri in *Tōḍī, Bhairavi* and *Yadukulakāṁbhōji* belong to a class of *svarajatis* in which *jatis* are absent. The *rāga bhāva* is patent in each. Coupled with the richness of feeling, and attractive rhythmic structure, they are veritable masterpieces in those *rāgas*. The commencing notes of the *cāraṇas* of his *Bhairavī svarajati*, i.e., '*Kāmākṣhī anudinamu*' have been so conceived by the composer to be in the ascending order of pitch : *sa, ri, ga, ma, pa, dha, ni, sa*. The attractive makuṭam ending found in the *Yadukulakāṁbhōji* svarajati, i.e., '*Kāmākṣhī nī pada yugamē*', adds a proper finishing to the piece. It will be interesting that in the three *svarajatis*, the *pallavai* commences in the *mandrasthāyī* and this endows a certain gravity, reflective of the meditative mood of the piece. The *mudrā* '*Śyāma Kṛṣṇa*' is found in the last caraṇa.

The '*Navaratnamālikā*' in praise of Goddess Mīnākṣhī of Madurā is a precious gem in the repertoire of South Indian Music. Of the seven well-known in the group of nine kṛtis constituting the Navaratnamalikā, the piece in Āhiri, *i.e.*, '*Māyamma*' is one of the best in the *rāga* as it is full of rich musical conception and exuberance of the feelings of a true devotee. Śyāma Śāstri's treatment of *Ānandabhairavi* has endowed it with superior classical dignity. The handling of *rakti rāgas* like *Tōḍī, dhanyāsi, Bhairavi, Ānandabhairavi, Kāṁbhōji, sankarābharaṇa, Kalyāṇi* and the rare *rāgas* like *Kalagaḍa, Karnāṭa Kāpi, Māñji* and *Cintāmaṇi* is superb and is of a unique standard. Being an adept in the *tāḷa* system, his compositions are attractive with rhythmic beauties. It is true that special talent and knowledge is necessary to handle the compositions of Muthusvāmi Dīkshitar and Śyāma Sāstri, owing to their scholarly nature. The introduction of *vilōma cāpu* taking the sequence 4 and 3 as found in '*Ninnu Vināgamari*' in *Pūrvakalyāṇi rāga* and '*Trilōkamāta*' in Pharaz is an attractive feature in *Śāstri's* songs. Some of his songs allow themselves to be rendered in two *tālas*. The piece '*Śaṅkarī Śaṅkuru*' in Sāveri, can be sung in the *Rūpaka tāḷa* and *Ādi tāḷa* (*tīsra gati*) as well.

Krtis with beautiful *svar akṣharas* and *svara sāhitya* have always been the attractive part of our repertoire and Śyāma Śāstrī's compositions bristle with svarākṣhara beauties while his son Subbārāya Śāstrī was a postmaster in composing *kṛtis* with *svarasāhitya*. The *varṇa* in *Ānandabhairavi* '*Samini rammanavē*', Ādi tāḷa, is yet another masterly contribution of the great composer to our music.

Tradition gives an account of the *pallavī* context held in the Tanjore court between Śyāma Śāstrī and Bobbili Kēśavayya, the veteran musician of Vijayanagaram who had the title *Bhūlōka Cakravartī*. The fact that Śyāma Śāstri saved the reputation of Tanjore, the brightest spot on the map of south India in the field of music and dance, by his successful rendering of a *pallavi* in *Śarabhanandana tāḷa* as a challenge to that in *siṁhanandana tāla* sung by Kēsavayya, speaks volumes about the proficiency of the composer in the field of *manodharma saṇgīta* and also reflects the highly competitive and genuine spirits to the age. The *Śarabhanandana tāḷa* has 19-3/4 *mantras* and 79 *akśharakālas* for an *āvarta*. The *Sōḍasāṅgas* are also used in this *tāḷa*.

Of the disciples of Śyāma Śāstri, the following were famous : His son, Subbarāya Śāstri, Perambūr Kṛṣnayyar, Alasur Kṛṣṇayyar, Sangītasvāmi and Dāsari. Perambūr Kṛṣṇa Iyer popularised a large number of his guru's songs. Sangītasvāmi was an expert musician and was the author of the *svara sahita* to the kṛti 'Ō *Jagadambā'* in Ānandabhairavī.

Śyāma Śāstri has composed a total number of 29 *kṣētra kṛtis.*

Śyāma Śāstri specialized in the slow tempo or chowka or *vilamba kāla.* Some of his pieces rank with tne padas of Kṣētrajṅa in this respect. Their *bhāva* is best brought out only if they are sung in *chowka kāla* and their appeal is easily killed by rendering them faster.

Śyāma Śāstri's genius is seen not only in his kṛtis in the common rāgas, like *'Saṇkarābharaṇa'*, *'Kalyāṇi', Bhairavi'*, etc. His pieces in rare rāgas like *'Mañji'*, and *'Cintamāni'* are equally noteworthy. These *rāgas* do not see to have been handled by others and serve as models showing the distinctive features of the respective rāgas.

Bhakti is of various kinds and a *bhakta* addresses the Supreme Being in various ways, as a lover does his beloved, a child his mother, a servant his master and so on. Śyāma Śāstri addressed Divinity as the 'Mother' whose affectionate protection the tender child seeks. It is the highest kind of innocent relationship in creation.

Once he was invited by a friend to go to Pukukkoṭṭai. While there, offering prayers in the Bṛhbandmba temple, an unknown person came to him and requested him to go to Śrī Mīnākṣīi Sannidānam at Madurai and sing a few *kṛtis* in Her praise. He thought it was a command above and forthwith resolved to do so.

After returning to Tanjore, he somehow forgot to compose songs in praise of Mīnākshi. Curiously enough, the same man who gave the suggestion in the temple at pudukkottai appeared to him in dream one night and reminded him about the compositions in praise of Mīnākshi. Śyāma Sāstri woke up, bestirred himself and began composing the songs in right earnest. He then started for Madurai along with his sishya, Alasūr Krishṇayyar. During the journey, he completed the nine kritis in praise of Śrī mīnākshi Amman and called them the Navaratnamālika. He sang the Navarathnamālika before the Goddess in Madurai and received Her blessing. Temple honours were bestowed upon him. Since that time it became customary for the decendants of Śyāma Sāstri to be received with Temple honours in that shrine.

Of the kṛitis constituting the Navaratna-mālika the following seven are widely known:

Name of the Kriti	Raga	Tala
Sarōjadaḷanētri	*sankarabharaṇa*	*Adi*
Dēvī mīnanētri	*Saṅkarābharaṇa*	*Adi*
Marivērēgati	*Ānandabhairavi*	*Chaput*
Nannubrōvu Lalita	*Lalita*	*Misralaghu*
Māyamma	*Āhiri*	*Adi*
Dēvi nī padasārasa	*Kāṁbhōji*	*Adi*
Mīnalōchanabrōva	*Chanyāsi*	*Chapu*

Śyāma Sāstri seems to have had a special liking for the Ānandabhairavi rāga. He has composed more pieces in that rāga than any other modern composer. To a true artist, minor rāgas afford as much scope for creative expression as the major ones and this fact will be amply borne out by a close study of his pieces in ānandabhairavi. His tāna varṇa Sāmini rammanavē in ānandabhairavi rāga. Ata tala is in praise of Varadarja of Kāñchīpuram.

In addition to the Navaratnamālika the following are some of the well-know compositions of Śyāma Sāstri. The Tamil and Sanskrit sahityas are indicate then and there; the rest are in Telugu.

Kritis

Beginning words	***Raga***	***Tala***
Ninne namminānu	*Tōdi*	*Chapu*
Kanakaśaila (Sanskrit) Punnāgavarāli	*Adi*	
Ennēramum (Tamil)	"	"
Brōva samayamu	"	"
Pārvati ninnu	*Kalagaḍa*	*Rupaka*
Taruṇamidamma (Tamil)	*Gauḷipantu*	*Chapu*
Trilōka mātā	*Pharaz*	"
Nīlāyatākshi	"	*Triputa*
Saṁkari Śaṁkuru (Sanskrit)	*Sāvērī*	*Rupaka*
Janani Natajana (Sanskrit)	"	"
Durusugā krupa	"	"
Rāvēmāyamma Bangaru		
Kamakshi rajillu		
chundave nahrudaya		
kamalamuna	*Sāvēri*	*Rūpaka*
Brōvavamma	*Māñji*	*Chapu*
Ō Jagadambā	*Ānandabhairavi*	*Ādi*

Himācala tanaya	*Ānandabhairavī*	*Ādi*
Himācala tanaya	*Ānandabhairavī*	*Ādi*
Himācala tanaya	*Ānandabhairavī*	*Chapu*
Pāhi Śrī Girirājasute (Sanskrit)	*Ānandabhairavī*	*Rupaka*
Pāhliñchu Kāmākshī	*Madhyamāvatī*	*Ādi*
Ninnuvinā marigaladā	*Ābhēri*	*Rūpaka*
Akhilāṇḍēśvari	*Karṇātaka Kapi*	*Rūpaka*
Karuṇa jūḍuninnu	*Śrīrāga*	*Chapu*
Karuṇa jūḍavamma	*Varāḷi*	*Ādi*
Ninnu vināga mari	***Pūrvakalyāṇī***	***Miśralaghu***
Dēvī brōva samayamide	*Chintāmaṇī*	*Ādi*
Talli ninnu nēra	*Kalyāṇi*	*Chapu*
Himādri sutē (Saṃskrta)	*Kalyāṇī*	*Rūpaka*
Birāna varālicchi	*Kalyāṇī*	*Rūpaka*
Swarajatis Rāvē Himagiri	*Ṭōḍi*	*Ādi*
Kāmākshi anudinamu	***Bhairavī***	***Chapu***
Kāmākshi nī	*Yadukulakāmboji*	*Chapu*
	Tāna varṇa	
Sāmini rammanave	*Ānandabhairavī*	*Ata*

VI

MUSICAL ANALYSIS OF TEMPLE *KṚTIS*—III

MUTHUSWĀMĪ DĪKṢITAR

Biography

Muthyswāmī Dīkṣitar, the youngest of the musical trinity, is celebrated for his great contribution to Carnatic music. He was true *Advaitin* and *Jñānī.* "He was steeped in the *vedānta* as interpreted by Śaṇkarācārya and that may be summed up thus: 'The creator, the *Parabrahma*, is one and omnipotent; He transcends name and form; all the deities worshipped are only manifestations of the *Parabrahman*; the object of their worship is to enable us to withdraw our minds from attachment to the material world and concentrate upon form conceived as divine; the *Saguṇopāsaṇā* (worship of personal God) is but a step in the realization of the *Nirguṇa Brahman* (Impersonal Absolute) within us'. He composed songs in praise of almost all the Gods and Goddesses of the Hindū pantheon. Dīkṣitar was a *Devī Bhaktī* and an *upāsaka* of the 'Śrī Vidya'. The compositions of Dīkṣitar contain themes of both *Saguṇōpāsanā* and *Nirguṇōpāsana.* Gods and goddesses are mere manifestations of that *Para Brahman* who is formless, nameless and attributeless. Except a few, almost all the *kṛtis* of Muthuswāmī Dīkṣitar are in Sanskrit. The sound effects produced by these songs are very pleasing. Sanskrit with its mellifluous vacabulary lends itself better than any other language, to the arrangement of words and to the use of alliteration, which together give a very pleasing sound effect.

Śrī Muthuswāmī Dīkṣitar is said to have imbibed the best meditation of Meraṭṭūr Vīrabhadrayya, through his father Rāmasvāmi Dīkṣitar, an eminent *varna* and *rāgamālika* composer. Initiated into the field of music by his father and later under the guidance of Cidambaranātha Yōgi, he stayed at Banares, where he received the *Śrī Vidyā Upāēsa*. At Tiruttaṇi, Dīkṣitar was blessed by Lord Subrahmaṇya where he blossomed into a composer, singing the first song in *Māyāmāḷavagouḷa*, '*Śrī Nāthādiguruguho jayati*' in praise of his *guru*. The *mudrā* adopted by the composer was *Guru guhā*.

The *Kṣētra kṛtis* of Dīkṣitar are of perennial interest to *bhaktas,* musicians and philosophers. A profound scholar in the *mantra* ṣāstras, Dīkṣitar has dwelt at great length in his *sāhityas* not only the *upaniṣadic* truths, but also the beautiful description of the gods. He was a great *bhakta*, who steped himself in the higher aspects of the divine knowledge. He had an intellectual approach to God. He was more philosophical in the expression of his *Bhakti* towards his *iṣṭadēvatās*. His songs contain lofty wisdom and the music was appropriately conceived to suit the loftiness of the theme. We get in his song the entire *rāga* picture. The *rāga* has been treated in its entirety, in each composition. The music as such appears to describe the *rāge devatā* in all manifolds aspects. A very descriptive form of the *rāga* can thus be had from his pieces. Essentially a vaṇika style is obvious in his compositions which upholds the long drawn out gamakas and the typically slow tempo of the padas. The *rāga is* Dīkṣitar's forte. *Rāgabhāva* overflows in every song and all the characteristic *sañcāras* conducive to the establishment of the melodic *svarūpa* of the rāga are thoroughly exhausted in each song. Sometimes rare phrases are also found in his treatment of the *rāga*. *Rāga* which described as 'the total musical functioning of the regular mental being itself', has been handled by Dīkṣitar to express power, majesty, grandeur and sublimity. His songs bear the marks of a great poet, composer of very fine *Saṃskṛta*, an eminent vainika, profound scholar, a true devotee of the rāgadēvatās, and an intellectual *Bhakta* of Lord Subrahmaṇya. 'The *bhakti* as expressed in his songs is controlled by jñāna and emotion is subdued and not demonstrative'.

Dīkṣitar's contributions to our music are immortal in nature. He was a prolific composer and a peerless composer of group *krts*, like *Kamalāmbu navārṇa*, *Abhayāṁbā Navvārana*, *Navagraha kṛtis*, *Pañchaliṅga sthala kṛtis*, and *Vibhakti kīrtanas*. His peices are set in high-flown *Saṃskṛta* couched in a highly dignified and learned style. They are replete with descriptions of gods and goddesses, the *kṣ ētramahimā*, coupled with *upaniṣadic* truths. Being a *Devī Upāsaka*, we find in his songs addresses to the Goddess, the truths dealt in *tāntric* and *māntric* philosophy. Rhetorical beauties abound in his pieces. Dīkṣ itar is primarily a *Vaiṇika* and hence he has followed the instrumental mode of *rāga* expression in his songs. He adopted a slow and *vilambita kāla*, and helped Dīkṣitar to create living forms of exquisite beauty, noted for their originally — par excellence. Each song of Dīkṣitar reads like an elaboration of the *rāga* in its entire form. His compositions are mostly remarkable for the richness and beauty with which the *rāga* forms are portrayed.

He has given his pieces a conspicuous form with *pallavī, samaṣṭi carana* and *madhyamakāla sāhitya*. He introduces the *rāga mudrā* invariably in all his songs. The influence of Hindustani music and western system of music of Dīkṣitar[2], may be seen the treatment of *rāga* like *Yamunākalyāṇi, Bṛndāvana Sāraṅga*, *Señjuruṭṭi* and *Śuddha Śāveri*.

A high degree of musical talent is necessary to master and render his *kṛtis*. A knowledge of the meaning underlying the *Śāhitya*, good grasp of the features of the rāga, and an understanding of the *gamakas* used, are considered essential in order the appreciate his compositions. They have to be sung over again for their merits to be fully appreciated. Such is the unique greatness of his songs. They have rightly become immoratal pictures in sound.

The Dīkṣitar family of south India, like the Bach family of Germany, is one of the most fascinating in the history of Carnatic music. For about a century-and-a half, from the middle of the 18th century to the beginning of he 20th century, its members[2] were composing and playing music, making rich and varied contributions to what may be called the Periclean Age of Carnatic music, the other two being Tyāgarāja and Śyāma Śāstri.

The progenitor of this illustrious family was Rāmaswāmi Dīkṣitar (1735-1817), a scholar in Sanskrit and Telugu, whose predilection for music made him settle down in the culturally rich soil of the Thañjāvur district and take to music as his vocation.

Born at Tiruvārūr in 1775, with scholarship and music in his blood, Muthuswāmi Dīkṣitar completed a study of Saṃskṛta and allied subjects while in his teens and acquired enough proficiency in Telugu to serve the needs of music which became his chief passion in life.

Dīkṣitar's stay at Tiruvārūr was also marked by his prolific output of musical compositions. He sang dozens of songs in praise of a host of deities enshrined at the numerous shrines at Tiruvārūr and the surrounding places. A group of eleven *kṛtis*, called the '*Kamalāmbā Navāvaraṇa*', comprises some of his masterpieces from both musical and the language points, of view. As an eurdite astrologer, he composed a group of *kṛtis* in praise of the nine planets (*Navagraha*), some of which are real gems.

Dīkṣitar has left a rich legacy of Canaratic music comprising a few hundred kṛtis in the *Rāgāṇga Rāgas* of Venkaṭamakhi and other rāgas existent in his time, a few group kṛtis on particular dieties, *rāga mālikās* (*kṛtis* in which several *rāgas* figure), multi-lingual *kṛtis*, dance compositions and light tunes based on airs played on the brass band. No other composer of his time tried his hand yet at so many varieties of compositions and with such signal success.

His Philosophy

In the kṛtis on Lord Tyāgarāja, Dīkṣitar has given a symbolic representation of the highest mystic monistic *mantra,* affirming the oneness of the individual and the Supreme soul. This oneness of the soul with the supreme one was advocated by Śaṅkara also. Dikṣitar expresses this in the formula — (A) *haṁsa* (I am he) also called the *Haṁsa* the *Ajapā mantras*.

According to Natural Law, a great *mantra* repeats (is made *japa* of) itself when inspiration and expiration takes place. It is something which is inherent and coherent. It is this *mantra* which is called '*Ajapā-Gāyatri*' and it is so called because either it repeats itself naturally without any effort on the part of Jīva, or because there is no other *Japa* of *mantra* which is superior to this one. This *Ajapā* is the full-time a *jiva*, for the *mantra* consists of the breathing in and breathing out the air which ceases at death. For this reason, it is said that, "Being *Ajapā* (that is one who does no repeat any *mantra*) during *Ajapā* (lifetime); I have neither done *japa* of any *mantra* nor done any *tapas*. My *Ajapā* (lifetime) is about to end and yet my *Ajapa* (the state of being with *Japa)* does not end"[3].

Ajapā Naṭana is a speciality in the Tiruvārūr temple. It is an interesting coincidence that this *Ajapā mantra,* which is supposed have been performed by Lord Śiva, is a reflection of the inhalation and exhalation of breath in the human body. The atmosphere of the environment and the setup of the *rāga* or the stage being the ocean where Lord *Viṣṇu* reposed in his *yoga-nidrā* and from whose chest, Lord Tyāgarāja, the presiding deity of Tiruvārūr is traditionally said to have emerged. The *Ajapā Nataja* has spiritual, methodological and anatomical significance. The Indian dance is typically spiritual in quality. The *mantra japa* and meditation have a firm hold in dance also. The body movement is an integral part in the worship of *nāda, yoga* and *yāga*. The very *vāhana* of the prime diety of the temple is based on this *Ajapā mantra*. It is also inherently connected with the movement of the waves of inhalation and exhalation.

Tiruvārūr Tyāgēśa is noted for his *Ajapa naṭana* and it is one of the *Sapta Vitaṅkakṣētras*. The stage set, is the chest of Lord Viṣṇu. The theatrical environment is created by the ocean on which Lord Viṣṇu is reclining. The swirl and twist of the snake, the movement of the waves of the ovean, and the high and low movement of the body while breathing— are all part of *Ajapa*.

The *Śakti* or *dhvani* is eternally existing in the form of consciousness in the *Jīva*. The vital *śakti* is again nothing but the *dhvani* in the form of *Ajapā mantra*. The Ajapā means, the silent contemplation of the unity of the Individual spirit with the supreme without any repetition' ..... the inner soul lies like a child in the net hammock of the life breath of the mundance — body in which it nettles in involuntary and ceaseless rhythm, the blissful swing of rise and fall'.[4]

"This is the *Ajapā naṭana* or *Haṁsa Naṭana* whose truth the *yogins* know"

"*Yōgi Vidata ajapā naṭanam*" as Dikṣitar says in his (1) *Tyāgarāja Pālayāśumām* (*Gauḷa*); 2. (2) *Atilalita haṁsanaṭana* in *Tyagārajovirājate* (*aṭhāna*); (3) *Ajapānaṭanānanda vaibhavam* in *Candra śekharam* (*mārgahiṇḍōḷam*); (4) *Uclhvāsa Ajapā naṭābharaṇam* in *Viśwanātham* (*Naṭābharaṇam*).[5]

'It is the music of the *Kaṇaḷas* (long trumpets) and the *Śuddha maddaḷa* and the *tāḷa* (with no other instrument) of this *Haṁsanaṭana* that is signified by the name *Haṃsadhvani* that Rāmaswāmy Dīkṣitar gave to his new *rāga*[6]. It is this *Haṃsadhvani* which held Dikṣitar at Tiruvārūr in the midst of his pilgrimage.

Dīkṣitar who visited all the major and minor temples all over India offered songs at every shrines. He has described in detail the local customs and traditions, focussing his attention on the special attribute of the Lord or Goddess, whoever may be, the local presiding deity. The language and expression of his songs reflect Muthuswāmī familiarity with the *mantra* and *Yōga śāstras*. We find many phrases reproduced from the *Saundaryalahari* (*Śloka Number* eight) in his compostions. Eg. '*Gaurī Girirāja Kumāri*' in the the Rāga Gauri'[7].

Dīkṣitar advocated the *dhyāna-mārga* for the realization of the Brahman. 'In Hindū meditation, in *Japa* and *Dhāna*, the form of the personal God iṣ evoked in the mind with a preliminary verse describing that form. This called the Dhyāna ślōka'.[8] Muthuswāmi Dīkṣitar who was an ardent upāsaka of Śrī Vidyā relied on the incantational power of sounds after realizing their intellectual content. He was well versed in *mantra* śāstra and his *sāhityas* bring out all the details of the particular diety in the song. His sāhityas can be taken up as equvalent to *dhyāna ślōkas*. His language is mostly made up of words that have become familiar to people from centuries of devotion of our *mantra* and '*stotra* literature'.

Dīkṣitar advocated the advaita philosophy through his compositions. His songs contain themes of both Saguṇōpāsana and Nirguṇōpāsanā. Gods and Goddesses are all only the manifestations of that Para Brahman, who is formless, nameless and attributeless. Dīkṣitar illustrated what our *śastras* prescirbe - *Karma*, *Bhakti* and *Jñana* as the means through which we can attain salvation.

According to the *Upaniṣads* or *Vēdānta*, man's ignorance of his true self is the root cause of *saṃsāra*, i.e. the incompleteness and misery of ordinary human existence in the world. The ignorance of man can be removed only by knowledge and not by *karma*. Bondage is only apparent, not real — hence liberation — *mōkṣa* — is possible.

Dīkṣitar has portrayed this philosophy in several of his *kṛtis*. He has said that divinity is itself an embodiment of *Nada*, that God is the prime promulgator of music, that as Śiva, Kṛṣṇa, or Dēvī, *divinity* is always revalling in *Sāmagāna*, *vīna*, *vēṇu*.[9]

According to him *praṇava* is the quintessence of Nāda and it is the source of all music. In one of his compositions he describes Dēvi as the personifications of *Bhāva, Rāga* and Tāḷa.[10] The realization of the Supreme, of Para Brahman can be done through the practice of melody and rhythm. Dīkṣitar has also described both Śiva and Dēvi as the repositories of the saṇgita śāstra. Dēvi, the *Iṣṭa dēvatā* of Muthuswāmy Dīkṣitar, was Herself the presiding deity of *saṇgīta*. It follows from the above examples that the fit object of aboration by the art of music is God Himself.

The advaitic atmosphere for Dīkṣitar was ṣet by his contemporary composers of Kāñcīpuram, the *Advaitic Saṃnyāsin* and *Upaniṣad Brāhmaṇa*, with whom *Dikṣitar* stayed for some time. *Upaniṣad* Brāhmaṇa besides teaching him the *Upaniṣads*, also inculcated in him a devotion towards 'Śrī Rāma'. His influence is very clearly reflected in many of Diksitara compositions on Lord Rama.[11] Even while he was at Kāśī, he was trained in the *tāntric* form of worship. 'Under the guidence and tutelage of Cidambaranātha Yōgi, he lived a life which was deeply religious and highly spiritual. The *yōgi* initiated him in the 'Śrī Vidyā' cult and gave him *upades* of *Sōḍaśākṣari mantram* and trained him in the *tāntric* form of Worship. He taught him the practice of *yōga*, and *vedanta* on the lines propounded by Śaṅkarācārya'.[12]

Muthuswāmi Dīkṣitar, in his compositions, concentrates on the visualization of the Supreme Power. This supreme Power or the Absolute is in the form of nada. Music helps us not only to visualize this super-natural phenomena whom we call God but also to experience and benefit from the effect that is derived from this supernatural source towards peace — Absolute Bliss — *Santa*, *Sarvananda.*[13]

Śabda or sound is of two kinds — namely, *dhvani* and *varṇa*. The unlettered form of *Śabda*, which is not expressed by any alphabetical mark is called *Dhvani*, lettered sound is called *varṇa* which means *Akṣaras* expressed from '*A* to *Kśa*'. Fundamentally, *Dhvani* is the real substance, of which *Śabda* is only a manifestation. This *dhvani* is the subtle aspect of the vital force of *Dhvani* that the *Śakti* appears in and disappears from the body of *Jīva.*

Every *mantra*, be it *vaidic* or *tāntric* is an appearenace (*Rūpa*) of *Brahman*. *Vēda* or *Tantra*, consisting of *mantras*, is only a manifestaion of Brahman, i.e. Brahman appears in the form of *mantra*. Just as Viṣṇu is the *mūlasvarūpa* (root-being) of those incarnations of His which are called Rāma, Kṛṣṇa and so forth, so the luminous *mantra mūrti* is the *mūlsvarūpa* of *śāstra*, which is *Śabda Brahman.*[15]

At the beginning of the creation of the universe the luminous bud of *mantras* blossomed and created the fourteen words, which are the petals of its flower. It is the fragrance of its pollen which is existence *(sat)*, consciousness *(cit)*, and bliss *(ānanda)* which fills the three worlds with delight. After the great dissolution *(Mahāpralaya)* Brahma — the lotus-born (Brahma was born on the louts which sprang form Viṣṇu's navel) appeared in the centre of the thousand petalled lotus, which crowned the stem issuring from the navel of Bhagvan Narayna lying in the causal sea. Later he meditated for the creation of a universe suited to the age and became immersed situted to the age and became immersed in *Samādhi*. At this, *Veda*, which is *Śabda Brahman* appeared by itself in the firmament of Śrī Nārayaṇa's heart. It issued out with his breath and then assumed four visible forms corresponding to the *Ṛk*, *Yajur*, *Sāma* and *Atharva* and stood before him.[16]

The hidden state of this *Śakti* or consciousness is *dhvani*, and its outword manifestaion is sound. This *dhvani* is the vital force of *jīva*. This universe of movable and immovable things is linked together and pervaded by *Śakti,* which is *dhvani*. This *śakti* is called by such names as *Nāda* (Sound), *Prāṇa* (the vital force manifesting in breath), *Jīva Ghōṣa,* etc. The *yogīs* know this great *śakti* as *Kulakuṇḍalinī* moving in the heart. It is she who makes an indistent and sweet murmuring sound like the humming of a black bee at the aperture in the *Mūlādhāra*.[17] *Kula-Kuṇḍalinī* has two aspects namely, *sthūla* or gross form with attributes (*Saguṇa*). In this, like the humming of a moving swarm of black bees, she indistinctly utters the fifty letters. *Sūkṣma,* the other aspects, or subtle form, is attributeless *(Nirguṇa*). It is existence, consciousness and bliss (*sat-cit-ānanda*). The *Sthūla* form appearing in different aspects as different *dēvatās,* is the presiding *devatā* of all *mantras*, whereas the *Sūkṣma* form is that *devatā* towards whom the worship of all *sadhakas* is directed.[18]

Brahma, commonly acknowledged as the author of the vedas is really only the author of the appearance of the vīdas. The effect of the *Dhvani* of *Kula Kuṇḍalinī* in the body of Īśvara is *Vēda*, and the effect of *dhvani* of *Kula kuṇḍalinī* in the body of *jīva* is *śabda.*[19] In the *śabda* is every form of *mantra*, which is that which gives vitality of *jīva.*

The four accepted divisions or castes (*varanas*) of Hindū society are *Brāhmaṇa, Kṣtriya, Vaiśya* and *Śūdra*. All the above four castes sprang up from the mouth, arm, thigh and foot of Brahma, respectively. A man, who is born in any one of the first three classes becomes a twice-born (*dvija*) during the *upanayana* (ceremony of the sacred-thread). It is said that by birth, one is *Śūndra;* by *Saṁskāra* (*upanayana*) *dvija* (twice-born); by study of the *vedas,* one attains the states of *vipra*; and finally, by the attainment of knowledge of the Brahman, becomes as Brāhmaṇa.

> "*Janmanā Jāyate śūdran saṃskārād dvija ucyate*
> *vēda pāṭhāt bhavēt vi prah brahma jñānati brāhmaṇaḥ*"

Rites (*Karma*) are of two kinds. *Karms* is either *nitya* or *naimittik*. The *Nitya* is both daily and obligatory. In the *tāntric* form, it is *sandhya* for the *śūdras* which is daily *pūjā* of *Iṣṭa-dēvatā* (personal God) and *Kula dēvatā* (family God or deity). In the case of *Brāhmaṇas,* the *pañca mahāyajña* is performed. *Śūdras* are not permitted to read the *Vedas* or to recite the *mantras*. They also do not have the right to perform *vaidic* rites. The worship of a *śūdra* is practically limited to that of the *Īṣṭadēvatā* and the *Bāṇaliṅga pūja*. But the *Tantra Śāstra* makes no caste distinctions as regards worship. This rule is only for the *mantra śāstra*. All may read the *Tantras*. Everyone is eligible to perform the *Tāntric* worship, such as the *Sandhyā* and also recite the *mantra*, such as *Tantric Gāyatrī*. All castes and even the lowest *chaṇḍāla* may be a member of *cakra*, *tāntric* circle of worship. In the *cakra*, all the members partake of food and drink together and are deemed to be greater that *Brāhmaṇas*. But upon the break of the *cakra*, the ordinary caste and social relations are re-established. *Tantra śāstra* is accessible to all castes and also to women. *"Sarva Varṇādhikārasca nārīṇām yōgyaēva ca"*.[20]According to *Tantra Sāstra*, a woman is not only fit to receive *mantra upādēśa* but is also eligible as a *Guru*, to initiate and give it.

DĪKṢITAR'S MUSICAL ANALYSIS
A. KṢETRA KṚTIS

Dīkṣitar stayed the longest at Tiruvārūr and sang the praise of the sacred shrine for which Tiruvārūr has been justly famous from the dawn of history. It is the tradtion of this country to revere its great saints and men of light and culture who left their footprints of indelible deepness in the sands of time and Śrī Muthuswāmī Dīkṣitar certainly belongs to this category.

It is well known that Tyāgarāja expressly voiced forth different aspects of our philosophy in his *kṛtis*. Such references are not however, common in Dīkṣitar's compositions. Dīkṣitar has composed songs in *Saṃskṛta*, using easy diction and giving prominence to *Bhakti*. Just like the Nāyanmāra, he has travelled widely and composed songs in praise of a large number of deities at difference places. The noteworthy point about these compositions is that they contain a detailed account of *sthala mahātmya*, including salient aspects of temple architecture, *tīrtha*, *kṣētra viśeṣa*, forms of propitiation specified at different shrines and the leading episodes pertaining to the different deities.

It is *bhakti* and *bhakti* alone that forms the keynote of Dīkṣitar's songs, for he was born in answer to the prayers of his parents to god Muthukumāraswāmī of Vaidīsvarankōyil on the day of *Kṛttikā nakshatra*, the sacred star of Lord Muruga. At a young age he was blessed by Lord Muruga or Guha at Tiruttain and this led him to adopt the *mudrā guha* in his compositions, since *Guhā* was his preceptor (*guru*) who initiated him into the intricacies of music and enabled him to become a great *vāggeyakāra*.

A total number of 200 compositions of Dīkṣitar are available on different temples.

Dīkṣitar composed his first song at Tiruttāni, which is one of the six famous abodes of Lord Muruga. This song '*Śrī Nādāti guruguhō*' is in *Māyāmālavagauḷa rāga*. It is a point of interest that till the time of Venkaṭamakhī (17th century), this *rāga* was not in vogue, and it was Venkatamakhī who classified it under the fifteenth *mela*. We do not come across any composition in this *rāga* by the composers who flourished prior to his period such as Śrī Purandaradāsa, Tāllapākkam composers, Bhadrācala Rāmdas, etc. Even Kṣētrajña did not handle this *rāga* in his *padas*. It is not noteworthy that Dikṣitar *kṛti* was followed by seven *kṛtis* on Guruguha in the seven other *Vibhaktis* :

'Manasaguruguha rūpam'in Ānandabhairavī rāga

'Sri Guruna' in Pādi rāga

'Guruguhāya' in Sāma rāga

'Guruguhadanyam' in Bālahaṃsa rāga

'Gurguhasya' in Pūrvī rāga

'Guruguhaswāminī' in Bhānumati rāga

and 'Sri Guruguhamūrtē' in Udhayaravicandrikā rāga.

The fact that most of these songs are in rare rāgas bear testimony to his versatality as a composer even at an early age.

From Tiruttāni Dīkṣitar proceeded to Tirupati, where he composed the songs '*Śeṣācalanāyakam*' in *Varāḷi rāga* and '*Śrī Veṅkaṭagirīśam*' in *Surati rāga* in praise of Lord Veṅkaṭēśvara.

According to the Śaivite tradition, Lord Śiva manifests Himself in the form of five elements in five kṣētrās. In *Kāḷahāsti* His manifestation is as the *Vāyu-liṅga*. In praise of this liṅgā, Dīkṣitar composed the song '*Kāḷahastīśa*' in *Huseni rāga*. This is one of the Pancabhūta-kṛtis. He also composed another song '*Jñānaprasūnāmbikē*' in *Kalyāṇi rāga* in praise of the goddess at Kāḷahasti.

At Kāñcīpuram, where the Lord is believed to manifest Himself in *Prithivī-liṇga*, Dīkṣitar composed the second of his Pañcabhūta kṛtis '*Cintayamākanda mūla*' in *Bhairvī rāga*. The other *kṛtis* Dīkṣitar composed at Kāñcīpuram in praise of the deities Kāmākṣī, Ēkāmrēśvara, Varadarāja and Kailāsanātha are the following:

'Kāmākṣī māṃ pāhi' in	*Śuddhadeśī rāga*
'Ekāmreśvaranāyikē' in	*Karnataka Śudhasāvēri rāga*
'Ēkāmranātham bhajēham' in	*Gamakakriya rāga*
'Varadarājam Upāsamahe' in	*Sāraṅgā rāga*
'Kailāsanāthēna' in	*Kāmbhoji rāga*
'Kailāsanāthena' in	*Vēgavāhinī rāga*

Upaniṣad Brahma Yōgin of Kāñcī tought Dīkṣitar *Vedānta* philosophy and inclucated in him a strong devotion towards Rāma. His influence is clearly reflected in many Dīkṣitar's songs on Lord Rāma. In the kṛti '*Rāmacandrena samrakṣitohaṁ*' in *Mānji rāga*, Rāma is described as the embodiment of the Trimūrti.

Reaching the shrine at Tiruvottriyur, he composed the kṛti '*Ādipurīśvaram*' in *Ārabhi rāga* in praise of the presiding diety '*Ādipurīsvara*' and another song '*Tripura sundarī*' in *Sāma rāga* in praise of the goddess of the place.

At Madras, kṛti '*Pārthasārathy*' in *Śuddha dhanyasī rāga* in praise of God Pārthasārathī was composed by Dīkṣitar. At Tirukkalukkunram, he composea the songs '*Vēdapurīṣvaram*' in *Dhanyasī rāga* in praise of Vēdapurīṣvara of the temple at that place.

At Tiruvannāmalai, where the manifestation of Lord Śiva is as the *Tejo liṇga*, Dīkṣitar composed another of his *Pañcabhūta kṛtis 'Aruṇācalanātham'* in *Sāraṇgā rāga*.

At Cidaṁbaram, where the Lord manifests Himself as the *Ākāśa liṇgā*, Dīkṣitar composed his next *Paṇcabhūta kṛti 'Ānanda naṭana prakāśam'* in *Kedāra rāga*. Other songs composed by him at Cidaṁbram include

'Śivakāmēśvaram' in *Kalyāṇi rāga*

'Śivakāmēśvaram' in *Ārabhi rāga*

'Kanakasabhāpatim' in *Māḷavaśrī rāga*

'Govindarājam' in *Mukhārī rāga*

'Govindarājēna' in *Mechabhauḷi rāga*

Crossing the Coleroon, Dīkṣitar reached *Vaidīsvaran kōyil*. In this shrine the presentation of Saktivel to Muruga by goddess Pārvatī is observed as an important festival. In the famous *Kāmbhoji rāga* kṛti 'Śrī *Subramaṇyay*' and in '*Saravaṇabhava guruguham*' in *Rēvagupti rāga*, the references '*Śāktyayudhadhare*' and '*Śāktyayudha dharakaram*' respectively may be noted. In praise of goddess Bālāmbikā and god Vaidyanātha of the same temple, Dīkṣitar composed the *kṛtis 'Bhaja re re chitta'* in *Kalyāṅi rāga* and '*Vaidyanātham*' in *Atāna rāga*.

Dīkṣitar's sojourn at Māyavaram would appear to be comparatively long. In praise of goddess Abhayāmba he has composed kṛtis in different vibhaktis known as Abhayāmba Navāvarna kṛtis. They are

'Abhayāmba jagadāmba' in *Kalyāṇī rāga*

'Abhayāmba māṁ' in *Bhairavī rāga*

'Girijaya Ajaya' in *Śankarābharaṇa rāga*

'Abhayāmbikāyai' in *Yadukulakāmbōji rāga*

'Abhayāmbikayaḥ' in *Kēdāragaula rāga*

'Ambikāyah abhayāmbikāyaḥ' in *Kēdāra rāga*

Abhayāmbikāyām' in *Sahāna rāga*

'Dākṣāyaṇi' in *Tōḍī rāga*

There is also a *kṛti* in *Śri rāga*, *'Abhāyambā ninnu'* in Maṇipravāḷa i.e., a mixture of *Saṃskṛta*, Telugu and Tamil. In particular these *kṛtis* reveal Dīkṣitar's extraordinary talent and skill in both the *tāntric* and *māntric* doctrines. He composed another *kṛti 'Mayūranātham'* in *Dhanyasī rāga* in praise of Lord Mayūranātha of the same temple.

Dīkṣitar also visited a nearby shrine at Vaḷḷalarkōyil and sang 'Vadānyēsvaram bhajēhaṃ' in *Dēvagāndhārī rāga* in praise of Lord Vādānyēsvara.

At Tiruvārūr, his birth place, he stayed for many years. He has composed three groups of *vibhakti kṛtis* on the deities of the Tiruvārūr temple. The most famous of these *vibhakti kṛtis* are the *Kamalāmba navavarṇa kṛtis*. They are :

'Kamalāmbikē' in *Ṭōḍī rāga*
'Kamalāmba samraks2atu' in *Ānandabhairavī rāga*
'Kamalāmbāṃ bhajarē' in *Kalyāṇi rāga*
'Śrī Kamālambikāyā' in *Sānkarābharaṇa rāga*
'Kamālambikēyai' in *Kāmbōji rāga*
'Śrī Kamalāmbikāyah in *Bhairavi rāga*
'Kamalambikayastava' in *Punnāgavarāḷi rāga*
'Śrī Kamalambikāyām bhaktim' in *Sahāna rāga*
'Śrī Kamalāmbike ava ava' in *Ghaṇṭa rāga*
'Srī Kamalāmba jayati' in *Āhiri rāga*
'Śrī Kamalāmbike' in *Śri rāga*

The second group of *vibhakti kṛtis* is in praise of Lord Tyāgarāja, the presiding deity of the Tiruvārūr temple. They are :

'Tyāgarājō virājatē' in *Athāna rāga*
'Tyāgarājam bhajare' in *Yadukulakāmbōji rāga*
'Tyāgarājēna Samrakṣitōhaṃ' in *Saḷagabhiravi rāga*
'Tyāgrājāya namaste' in *Bēgada rāga*
'Tyāgarājōdanyaṃ' in *Darbar rāga*
'Śrī Tyāgarājāsya bhakto' in *Rudrapriya rāga*
'Tyāgarāje kṛtya kṛtiṃ' in *Sāraṇga rāga*
'Vīravasanta Tyāgarāja' in *Vīravasanta rāga*

The third group of *vibhakti kṛtis* is in praise of goddess Nīlōtpalāmbā of the same temple and they are:

'Nīlōtpalāmbā jayati' in *Nārāyaṇagauḷa rāga*

'Nīlōtpālāmbāṃ bhajare' in *Rītigauḷa rāga*

'Nīlōtpalāmbikāya' in *Kannadagauḷa rāga*

'Nīlōtpalāmbikāya' in *Kēdargauḷa rāga*

'Nīlōtpalāmbikāyaḥ' in *Gauḷa rāga*

'Nīlōtpalāmbāya stava' in *Māyāmāḷavagauḷa rāga*

'Nīlōtpalambikāyāṃ' in *Pūrvagauḷa rāga*

'Śrī Nīlōtpalāmbikē' in *Chāyāgauḷa rāga*

It may be observed that all the eight *rāgas* employed here belong to the Gaula family.

Dīkṣitar has composed three more songs in praise of Lord Tyāgarāja. They are : *'Tyāgarāja pālayāsumam'* in *Gauḷa rāga*, *'Tyāgarājayoga vaibhavam'* in *Ānandabhairavi rāga* and *'Tyāgarāja mahādevajarōham'* in *Śrī rāga.*

Another group of kṛtis are on five Śiva liṅgas in the temple. They are :

'Acalēṣvara' in *Bhūpāla rāga*

'Hātakeṣvara' in *Bilaharī rāga'*

'Vālmīkēṣvara' in *Kāmbojī rāga*

'Ānandēśvara' in *Ānandabhairavī rāga*

'Siddheṣvara' in *Nīlāmbarī rāga*

By some arrangement of openings in the sanctum structure there is always a beam of sunlight on the *Acalēṣvara liṅgam.* According to the Kamalālaya Mahātmya of Skanda, it was to bless the king Camatkāra, who constantly worshipped him, that god Acalēṣvara manifested this constant light on his form and hence came to be known as Acala.

While at Tiruvārūr, Dīkṣitar conceived the idea that it would be useful to compose a group of songs in praise of the different planets that could be sung with benefit by all mankind. The result was his famous *Navagraha Kṛtis* and they are :

'Sūryamūrte' in *Saurāṣṭra rāga* (Sun)

'candra bhaja' in *Asāveri rāga* (Moon)

'Aṅgārakam' in *Surati rāga* (Mārs)

'Budhamāśrayāmi' in *Nāṭkurunji rāga* (Māṛcuty)
'Bṛhaspate' in *Atāna rāga* (Jupiter)
'Śrī Sukrabhagavantam' in *Pharaz rāga* (Venus)
'Divākaratanujam' in *Yadukulakāmboji rāga* (Saturn)
'Samāṁyahaṃ' in *Rāmamanoharī rāga* (Rāhu)
'Mahāsuraṃ' in *Cāmaram rāga* (Ketu)

Dīkṣitar has also composed *kṛtis* on the sixteen manifestations of Gaṇēsa in the Tiruvārūr temple known as *Ṣōdāsa Gaṇapatis*. Some of these are :

'Mahāgaṇapatīṃ mānasa' in *Nāṭa rāga*
'Śrī Mahāgaṇapati' in *Gauḷa rāga*
'Vātāpigaṇapatīṃ' in *Haṁsadhvani rāga*
'Mūlādhāra cakravināyaka' in *Śrī rāga*
'Pañcamātaṇga mukha' in *Malahari rāga*
'Karikaḷabhamukham' in *Śaveri rāga*
'Uchciṣṭagaṇapati' in *Dēśī Rāmakriya rāga*

All the above songs on Lord Gaṇēsa are composed followed by the *dhyānaślokas* describing the different aspects of Gaṇēsa. For example, in the song *'Pañcamātaṅga mukha'*, the substance of *Dhyānaśloka* of the five, faced Heramba Gaṇpati is noticeable.

The songs composed by Dīkṣitar at Tiruvārūr in praise of goddess Reṇukā Dēvī and god Sundaramūrti are 'Reṇuka Dēvī' in *Kannadabaṇgala* rāga and 'Sundaramūrtīṁ' in Takka rāga.

At Mannārguḍi, Dīkṣitar composed three songs in praise of Rājagōpāla and two songs in praise of Bālagōpāla. They are :

'Rājagōpālaṁ' in *Mōhana rāga*
'Śrī Rājagōpāla' in *Sāveri rāga*
'Śrī vidyā Rājagōpālaṁ' in *Jaganmōhinī rāga*
'Cetaḥsrī Bālakṛṣṇam' in *Dvijāvanti rāga*
'Bālagōpāla pālayāsumāṁ' in *Bhairavī rāga*

At Tiruvidaimarudur, Dīkṣitar composed three songs in praise of god Mahāliṅga and they are :

'Mahāliṅgeśvarāya' in *Athāna rāga*

'Cintaye Mahāliṅgamūrtīṁ' in *Pharaz rāga*

'Mahāliṅgēśvaram' in *Pharaz rāga*

He also composed the song *'Paradēvata'* in *Dhanyāsī rāga* of goddess Bṛhatkucambāḷ, of the same place.

At Kumbhakōṇam, Dīkṣitar composed the song *'Kumbheśvarāya'* in *Kalyānīi rāga* in praise of Kumbhēsvara.

Dīkṣitar composed his famous *Caturdaśa Rāgamālikā 'Śri Viśvanāthaṁ bhajēhaṁ'* in praise of the god Viśvanātha at Kuḷikkarai.

Other songs he composed at this place include *'Annapūrṇē visālākṣī'* in *Sama rāga* and *'Kaśī Viśveśvarāya'* in *Kāmbōji rāga*. These compositions remind us of his stay at Banāras as youth.

Svāmimalai is another of the six important shrines of Lord Subrahmaṇya. These Dīkṣitar composed the *kṛti 'Svāmināṭa'* in *Nāṭa rāga* and *'Śrī Bālasubrahmaṇya'* in *Bilahari rāga*.

At Kīvaḷūr, the doors of the sanctum sanctorium in the Śiva temple were closed for worship, when Dīkṣitar reached the place and in great emotion he composed and sang *'Akṣayaliṇgavibho'* in *Śaṅkarābharaṇa rāga*. At the end of the song, the doors opened of their own accord. This incident reminds us of the similar episode in the life of Saint Tyāgarāja which inspired the latter to compose the *kṛtis 'Teradīyaga rāga'* in *Gauḷipantu rāga* at Tirupati.

Proceeding to Sikkil, Dīkṣitar composed the song *'Śṛiṅgāra śāktyāyudhadhara'* in *Ramāmanōhari rāga* in praise of Lord Subrahmaṇya. Some of the *kṛtis* composed by Dīkṣitar at Nāgapaṭṭanam are :

'Śivakāyārohanāya' in *Rudrapriya rāga*

'Kāyārōhanēśāṃ' in *Dēvagāndhāram rāga*

'Soundarājan' in *Bṛndāvanasāraṅga rāga*

'Ambā nīlayatākṣī' in *Nīlāmbarī rāga*

At Vēdāraṇyam he composed the *kṛti*, *'Vēdāraṇyēśvarāya'* in *Ṭōḍī rāga* in praise of the diety Vēdāraṇyasvara. At Puḷivalam, he composed the popular *Maṇipravāḷa-kṛti 'Venkatācalapate'* in Karnataka *Kāpi rāga*.

At Tiruvaiyāru he had the opportunity of meetīng the saint Tyāgarāja on the occasion of the celebration of the festival of Śrī Rāma Pattābhiṣēka in the latter's house. To mark the occasion Dīkṣitar appropriately rendered the famous piece '*Mamava Paṭṭabhirāma*' in *Maṇiraṇgu rāga*. The description of Sri Rāma, his brothers, Sīta, Hanuman, etc., in this *kṛti* is similar to that found in the *Tattva Sangraha Rāmāyaṇa*.

It is notewothy that the *kṛtis* composed by Dīkṣitar at Thanjavur in praise of different details are mostly in *vivadi melas* with *samaṣṭcaranās*. This was mainly for the purpose of acquainting his disciples *Ponniaḥ*, *Chinniaḥ*, *Śivanandam* and *Vadivelu* (the famous Tañjore Quartette) with the scheme of 72 meals of *Veṇkaṭ*amakhi. Some of these are in praise of goddess Bṛhadīśvari. They are :

'Santānamañjarī' in *Santānamañjarirāga*

'Parañjyotiṣmati' in *Jyōtiṣwarūpiṇī rāga*

'Himagirikūmārī' in *Ravikriya rāga*

'Nabhomaṇi candragirinayanam' in *Nabhomaṇi rāga*

In the Nabhōmaṇi *rāga kṛtis*, an indirect reference is made to king Sarafoji of Tanjāvūr in this manner '*Sarabhendra Saṃsevita Caraṇaṁ*'. Other songs composed by Dīkṣitar at Thanjāvīr are : *Bṛadāmbika*', in *Vasanta rāga* and '*Pālayamāṁ Bṛhadīśvarī*' in *Ṭōḍī rāga*, both in praise of goddess Bṛhadīśvari and '*Śṛṇgāra rasamañjarīṁ*' in *Rasamañjarī rāga* in praise of goddess Baṅgāru Kāmākṣī.

At Tiruvānaikkāval, where the Lord manifests Himself as *Appu Liṅga*, Dīkṣitar composed the last of his *pañcabhua kṛtis* '*Jambūpate*' in *Yamunakalyāṇī rāga*. Other songs composed by him are : '*Śrī mataḥ Śiva Vamaṅke*' in *Bēgada rāga* and '*Akhilāndeśvarī*' in *Dvijāvanti rāga*.

At Tirucirāpalli, Dīkṣhitar composed the kṛti, 'Śrī Mātṛbhūtam' in *Kannada rāga* in praise of god Mātṛbhuta. Proceeding to Śrīraṇgam, he composed songs in praise of god Raṅganātha. They are 'Raṅganāyakam' in Nāyakī rāga and 'Raṅganāthāya' in Dhanyāsī rāga.

Another holy place Dīkṣitar visited is Rāmēśvaram where, he composed the popular *kṛti* '*Rāmanātham bhajēhaṃ*' in *Kāmavardhinī rāga* and '*Parvatavardhini*' in *Sāma rāga,* in praise respectively of the god and goddess of the temple there. In the nearby shirne at Darbhaśayanam, he composed the song '*Śrī Rāmam ravikulabdhi*' in *Nārāyaṇagauḷa rāga*.

At Tirunelveli Dīkṣitar composed three songs in praise of the goddess Kāntimatī and gods Gaṇēśa and Śalivatīśvara. They are :

'Sri Kāntimatīṁ' in *Siṁhārava rāga*

'Lambodarāya' in *Varāḷi rāga*

'Sālivatīśvaram' in *Dēvagāndhārī rāga*

He also was visited Kalladakuruci and composed the *Kṛti* '*Śrī Lakṣmī varāhaṁ*' in *Ābhogi rāga* in praise of the deity there. At Kaḻugumalai he composed the song '*Subrahmaṇyēna rakṣitōhaṁ*' in *Śuddhadhanyāsi rāga* and at Tiruchendur, the song '*Śrī Subrahmaṇyō māṁ raksatu*' in *Ṭōḍi rāga*.

The places Dīkṣitar visited Kerala were, Trivandrum, where he composed the song '*Pannagaśayana*' in *Madhyamāvatī rāga*; Śabarimalai, where he composed the song '*Hariharaputram*' in *Vasanta rāga* and Guruvāyūr, where he composed the song '*Śrī Kṛṣṇam bhaja*' in *Ṭōḍī rāga*.

Dīkṣitar has composed a number of songs on different manifestations of Lord Gaṇeṣa at the temple at Tiruvārūr, but the song '*Raktagaṇapatīṁ*' in *Mōhana rāga* does not belong to this group. The word '*Paraśurāmksētra prabhāvaṁ*' in this song would indicate that it is in praise of Gaṇēśa in one of the temples of Kerala, but this temple has not yet been identified. It is wothy of note that there is a reference in the song to *Pāyasānna* offering and it is well known that the offering of the dish *pāyasānna* or rice cooked in milk (popularly known as '*Pālpāyasa*') to the deity is a distinctive feature in Kerala temple.

Another important place Dīkṣitar visited was Madurai. He composed quite a number of *kṛtis* there on goddess Mīnākṣī. They are :

'*Mīnākṣī mēmudam*' in *Gamakakriya rāga*
'*Māmava mīnākṣī*' in *Varāḷi rāga*
'*Śrī Mīnākṣī*' in *Gaurī rāga*
'*Śrī Madhurāpuri*' in *Bilahari rāga*
'*Kādaṁbarī priyāyai*' in *Mōhana rāga*

Some of the *Vibhakti-kṛtis* on goddess Madhurāmba are :

'*Madhurāṁbā saṁrakṣatu*' in *Dēvakriya rāga*
'*Madhurāṁbāṁ bhajare*' in *Stavarāja rāga*
Śrī Madhurāṁbikayā' in *Aṭaṇa rāga*
'*Śrī Madhurāṁbikāyai*' in *Kalyāṇi rāga*
'*Madhurāṁbāya*' in *Bēgada rāga*'
'*Madhurāṁbikayāṁ*' in *Dēśī Siṁhārva rāga*
'*Madhurāṁbā jayati*' in *Pharaz rāga*

In Madurai he also composed a *kṛti* on Pārvati '*Pāhimāṁ Pārvati*' in *Mohana rāga*; on Hālasyanātha (or Sundarēśvara) '*Hālasyanātham*' in *Darbār rāga* and on Sundareśvara, Sōmasundarēśvaram, in *Sūddhavasanta rāga* and '*Sundarēśvarāya*' in *Śaṅkarābharaṇa rāga*.

From Madurai, Dīkṣitar proceeded to Aḷagarkōyil where he composed the song '*Sundararājam*' in *Rāmakriya rāga* in praise of the deity Sundarāja there. On his way to Eṭṭayāpuram, he stayed for a while at Sāthūr, where he composed a *kṛti* on '*Veṇkaṭēśvara*' in *Mēgharañjani rāga*. The zamindar of Eṭṭayapuram, Venkaṭēśvara Eḍḍappa Bhūpati become a patron of Dīkṣitar and Dīkṣitar spent his last years with him. In the abovementioned *Mēgharañjani rāga kṛti* an exceptional reference to Veṅkaṭēśvara Eddappa is made. At Eṭṭayāpuram Dīkshitar composed his *last kṛti* '*Ēhi Anapūrṇe*' in *Punnāgavarāḷi rāga*.Dīkṣitar seems to have entertained a special liking for his *kṛti* '*Mīnākṣī mēmudam*' in *Gamakkriya rāga*, as can be seen from the fact at he had it rendered to him by his pupils at the time of his death in 1835.

The basis of all Dīkṣitar's *kṛtis* is the deep *bhakti*, *bhagavadsvarūpa dhyāna*,*bhagavad-guṇānu santāna* and *bhagavadbhajana*. If one sings his *kṣētra kṛtis*, one may get the *puṇya* of visiting the different temples in person and worshipping the various deities enshrined there.

B. Ṣōḍaśa Gaṇpati Kṛtis

Gaṇēśa holds a unique place of hour in the Hindū pantheon of gods. Gaṇēśa's origin is well described by two Nāmavālis in the Lalitā Sahasranāma — '*Kāmēśvara Mahālōka Kalpathaśrī Gaṇēśvara*' and '*Mahāgaṇēśa nirbinna vighna yantra prakarṣita*'. According to the *Soubhāgya Bhāṣkara* commentary on *Lalita Sahasranāma* by Bhāṣkarācārya, these have the following meaning : 'Seeing the *evas* fettered by the magical figures setup by the *Asuras*, the auspicious mother Devī Lalita produced Gaṇēśa, merely through looking at the face of Lord Śiva; and She was delighted on seeing Gaṇēśa breaking the obstacle posed by these magic figures and subsequent to their destruction, releasing the *Dēvas* from their fettering influence'. This is also the genesis of the concept of Gaṇēśa being the Lord of impediments — Vighnarāya or Vignēśvara. However, just on the basis of his origin as the offspring of Devī Lalita and Lord Śiva, Gaṇēśa cannot be reagarded as a mere *Śaivaite* deity. Verily he is a universal and cosmopolitan god revered by all sections of the Hindū. Even staunch Vaiṣṇavaites worship him as the remover of obstacles under the name of Viśwaksēna. This is brought out by Muthuswāmy Dīkṣitar in his *Nāyakī kṛti* '*Raṅganāyakaṁ*' on the prominent Vaiṣṇavaite Deity Śrī Raṅganātha of Śrīraṅgam in the lines '*Gaṇpati Samāna Viśwakṣēnam*'.

Gaṇēśa is an extremely popular and favourite deity particularly in south India as well as Mahārāṣṭra. Every village in south India, however small, has a Vighnēśvara idol with or without a temple to house it. It is said that shrines for Lord Subrahmaṇya are relatively very common in south India, but those for Vighnēśvara are even more numerous. Apart from being a universal Hindu god, he is also a truly international deity. As early as third century BC, King Asoka's daughter Saṅgamitrā is reported to have taken a Gaṇpati idol to Nepal. Even in many countries where the majority of the population profess religions other than Hinduism, Gaṇpati is quite popular. He was known as 'King-Hsein' in ancient China and as 'Ko-Kitten' in Japan. Janus of Romans is similar to our *Dvi-mukha* or double-faced Gaṇpati while Dionysus, the Greek God of theatre, resembles closely our *Nṛtya Gaṇapati*. Gaṇapati or his close variations are also worshipped in many South —East Asian countries like Sumātrā, Bali, Java, Barnes, Philippines, Cambodia, Thailand, Malaya and Burma as well as Ceylon.

The emergence of Gaṇēśa worship in India is traced to the hordes of early primitive Āryans who, after descending upon *Bhāratavarṣa* from Central Asia, were wonderstruck on seeing the elephant for the first time by the tremendous strength, massive structure and superior intelligence. In the *Śānti Parva* of *Mahābhārata*, there is a reference to one of these early primitive Āryan tribes—known as Gaṇas—as inhibiting regions like forests and mountain which also formed the natural habitat of the wild elephants. Presum-ably, these Ganas began worshipping the elephant as their guardian deity and this is the genesis of Gaṇeśa worship. This theory is also corroborated by the fact that as given in many *Śaivāgamaic* and *Tāntric* texts, the cult of *Gāṇapatya* (Gaṇēśa worship) spread rapidly in the south-western and southern regions of India where elephants also abound. Again, as we shall see later from a scrutiny of different music compositions on Gaṇēśa, while some weapons (*Āyudhas*) associated with this deity are just the club and axe, which were also the first weapons invented by these primitive Āryans for agriculture, others are the *Pāśa* or rope used for taming and binding them. Further, the chief food materials listed in the *sāhitya* of these *kṛtis* are sugarcane and fruits of diverse types, which are also the special favourites of the elephants.

There is also a reference in the *Ṛig Vēda* to Gaṇpati, who is equated with Bṛhaspati or Brāhmaṇapati, the Deity of intellect and wisdom. The *Mantra* therein pointing to the universal nataure of Gaṇpati runs as:

'Gaṇānam tvā gaṇpathīṁñhavāmahe kavīṁ kavīnāṁ upamaśra

Vasthamām jēṣtharājam brāhmaṇam brāhmaṇaspata

A nasurṇvan nutibhi sītasādhanaṁ'

A similar *mantra* starting with identical words also figures in the *Yajur Veda*.

'Gaṇanam tvā gaṇapatīṁñhavāmahe priyānāṁtva priyapati

ñhavāmahe vasī mama ahamajani garbhadhamatvamjasi garbhatama'

Though there is no reference to Gaṇpati in the Rāmāyaṇa or Bharata's *Nāṭyaśāstra*, He finds mention in the latter *Smṛtis* like Yājñavalkya. The first refrence to Gaṇapathi as a deity in classical *Saṁskṛta* literature is met with in Bhavahuti's *Mālatim Mādhavam*. The development of the Gaṇpati form seems to have been accomplished during the Gupta period as revealed by the red standstone figures of this Deity at Mutthra which is ascribed to this era. Gāṇāpatya or the Gaṇpati cult started spreading from the sixth century A.D. and became quite potent during the 10th century A.D., by which time it had extended to all parts of the country.

Gaṇēśa represents one of the basic concepts of Hindū mythological symbolism — the identity of microcosm and macrocosm on the tenet that man is the image of God. The elephant represents macrocosm — the Great Being and man, microcosm — the small universe. This identity of microcosm and macrocosm is observed in the permanance of certain relations in nature, which can be expressed on the basis of number. Everything which our senses can perceive or our minds can grasp can be expressed in terms of quality or numbers. All that can be counted is quantity or number of *Gaṇa* (*Gaṇānaṁ pati gaṅpati*). This number priciple is the essence of Gaṇapati's nauture. The termp *Gaṇa* connotes several other things also. As the offspring of Śiva and Pārvatī, Gāṇapati breathes elements viz., *Prāṇa*, *Apāna*, *Udhāna*, *Samāna* and *Vyāna* and as their Lord, Ganapati helps to keep in courses the force of life of all living beings. Gaṇa also denotes the five fundamental elements — earth, water, fire, wind and ether; in this sense, Gaṇapati stands for the supreme power over the effecient course of the universe and He is called *Bhūthagaṇādhi sēvitam*.

Symbolically, Gaṇapati can be represented by icon, *Yantra* or *Mantra*. The iconic symbol is the stone *svarṇapatra*. The graphic symbol or *Yantra* is the *Swastika*. The sacred *Mantra*, which connotes Gaṇapati is AUM or OṀ representing *Tattvamasi* — 'Tvamēva pratyakṣhamasi' — Thou art the visible of that (Sanapati Upaniṣad). It is worthy of note that in this the principle *Tvam* has the shape of man and *Tat* has the shape of elephant. As Oṁkārasvarūpi Gaṇapati is also worshipped as the presiding deity of intuition. According to Upaniṣads OṀ is the first and foremost articulate sound denoting the supreme truth. In its sacred sense it stands for the will of Parabrahman both in His *Saguṇa* and Nirguṇa aspects. Though this *Mantra* is referred to as *Ēkākṣarī*, it can be split into the three letters *A*, *U* and *M*. Here *A* stands for Viṣṇu, *U* for Śiva and *M* for Brahma, who represent the three aspects of primordial power respectively sustenance, dissolution and creation. According to Kāḷidāsa, *OṀ* symbolizes the universal parents Paraśiva and Parāśakti or *Puruṣa* and *Prakṛti* and as such, also connotes Gaṇesa who is the product of their union. It also stands for the trinity of energies — *Jñāna śakti*, *Icchā śakti* and *Kriyā śakti* and it is termed the wish - yielding *Mantra*.The ubiquitous influence or omnipresence of Gaṇapati is felt uniquely in classical Carnatic music. The first song that a beginner learns is the *Pillari Gīta* '*Laṁbōdara lakumikara*' in praise of this deity by Saṅgītapitīmaha Purandaradāsa. Gaṇēśa is reported to have played on the *Mṛdaṅgam* during the celestial *Nṛtya* when Mahādēva danced in ecstacy before Lord Viṣṇu. There is a *ślōka* in *Gaṇēśāṣṭakaṁ*.

'Saratna hēma ghaṇṭimaṇi tada nupuragaṇaiḥ mṛidaṇga tāḷa

Nādabhēda sādhanānu rūpataḥ dhimidhimitta tattoṅganatta

bhipado vināyakaḥ māmaṅga mēgharāgarathō brindayati' | |

It is said that some *tālas* in our music bear a connection with Brahmā and Viṣṇu — as for instance *Brahmā tāḷa* and *Śiva tāḷa*. Similarly, certain phrases characteristic of *mṛdaṅgam* played such as *Gaṇa pharan* and *Gaṇēśa pharran* are associated with Lord Gaṇēśa.

Among the seven animal cries to which the seven notes or Saptasvaras of Carnatic music correspond, the seventh note *Niṣāda* has its analogue in the elephant's cry (or trumpeting). Also *Gāndhara* and *Niṣāda* are mutually consonant or *Saṃvādi* notes. The initial syllables of the names of these two *svaras* together reads as a *gaṇa* or the Lord of the art of singing. In fact, in one set of *Gaṇapati Sahasranma*, quite a large number of *Nāmāvaḷis* read as Gaṇapāti. The *Brahmavaivarata Purāṇ* asserts that the *Ga* in the name of Gaṇapati stands for *Vivēka* or wisdom and *Na* stands for *Mokṣa* or salvation. But according to the *Gaṇapati Atharvaśīrṣa Upaniṣad*, the *Gā* denotes *Brahman* or *Manas* and *Na* signifies voice or sound. This again emphasizes the close affinity of Gaṇapati to music.

Right from the time of Bharata and Mataṅga, both the theory and practice of Indian music received an occult orientation. The *saptasvaras* acquired a Tāntric, theistic or iconic symbolosm. Among the seven notes *Dhaivata* has *Gaṇesa* for its presiding deity — the presiding deities for the other six *svaras* being Agni, Brahmā, Sarasvatī, Śiva Viṣṇu and Sūrya. This has a yogic significance with a physiological correspondence. Dhaivata is said to be born out of the region of the forehead in the human body. In the forehead, among the nine Yogic centres or Cakras, the two-petalled *Ājñā cakra* is situated. This is the site of the union of *Dindu, Nada* and Kala where Sakti and Śiva reside as one single entity. *Praṇava* is the *Bījamantra* of this *cakra*. It is significant that as already pointed out Ganapathi is also *Praṇavasvarupi* or *Ōṁkārasvarūpi*. Gaṇapati himself is the Lord of the *Mulādhāra Cakra* which is the seat of Kuṇḍalinī Śakti and symbolises *Pṛthvi tattva* with *Ga* or *Gam* as its *Bija Mantra*. This Lordship of the Mulādhāra cakra is reseatedly emphasised in many of Dīkṣitar's kṛtis on Gaṇapati as we shall see presently. Now Ṣaḍja is the *svara* which is said to amanate from the *Mūlādhāra cakra*. This has great significance because *Ṣaḍja* is the basic note which gives rise to the other six notes — *Ṣaḍja*. This again pinpoints Gaṇapati's importance in the context of music.

According to the anecdote in *Skanda* and *Mauḍgala purāṇās*, Indra, getting enraged at king Abhinandana who started performing a *Yajña* for the purpose of dispossessing him of his *Indra Padavī* called upon *Yama* to destroy the *Yāga*. *Yama* accomplished this by assuming the garb of Vighnēśvra and in the process also killed the king. When the sages and *Ṛiṣis* approached Brahmā with the plea that the *Asura* should be destroyed, Brahma advised them to pray to Lord Gaṇeśa. Thereupon, Gaṇeśa vanquished Vighnāsura and earned the tittle of Vighnanāyaka. As Vighnanāyaka, Vighneśvara or Vighnahartā, Lord Gaṇēśa is the (Lord and) remover of obstacles. Gaṇēśa forges ahead through the obstacles even as the elephant runs through the jungle treading shrubs, bending and uprooting trees and easily forging rivers and lakes. The rat or *Mūṣika*, despite being a physically incongruous mount for the gigantic pot-bellied Divinity with the Elephant head, is equally capable of overcoming obstacles and gaining access to the granary. The two elephant and *Mūṣikā* — together represent the power of the God to vanquish all obstacles in the way and fulfilling all desires. As Vighnēśvara, he is the deity whom the pious Hindū invokes when he begins all religious ceremonies, all addresses to even superior gods, all serious compositions in writing and all worldly affairs of importance. Every auspicious functions — whether it be Vidyāraṁba or Vivāha — always commences with *Vināyakastuti* for unimpeded progress. So also a Carnatic music concert invariably starts with an invocatory song in praise of Gaṇapati. Composers from very early times have paid obeisance to Gaṇēśa through the medium of music. Early composers whose songs on Ganpati are available to us include Annamācārya, Haridāsas like Purandaradāsa and Gōpāladāsa, Kṣētrajña, Nārāyaṇa Tīrtha, king Shāhaji and Melaṭṭūr Venkaṭarāma Śāstri. However, it was only during the era of the musical trinity that there was a spurt in music compostitions on Gaṇapati. Among the trinity, śyāma Śāstri is not known to have composed any song on Gaṇapati, whereas Tyāgarāja has just a few *kṛtis* on this deity to his credit. On the other hand, Muthuswāmi Dīkṣitar was prodigious composer of Gaṇapati *kṛtis*. At present, we have access to as many as 25 of these *kṛtis*., This is not at all surprising because, as we have already seen, Gaṇapati has profound *Yogic*, *Mantric* and *Tantric* significance and Dīkṣitar was highly proficient in these fields. Dīkṣitar's compositions on Gaṇapati are a veritable confluence of *Jñāana, Bhakti* and *Āgamas*. They draw richly from *Yoga*, *Mantra* and *Tantra Śāstras* and reveal their common fulfillment in *Advaita Siddhi* which the composer actually experienced.

Now we shall pass on to a consideration of the different forms of Gaṇapati. Iconic representations of nearly a hundred forms of Gaṇapati are available in sculpture in different parts of the country. Among these Hēraṁba Gaṇpati at the Tiruvānaikkāval Akhilāndēśvari temple, Lakṣmī Gaṇapati at the Tenkasi Visvanatha temple and Nṛtta Gāṇapati at the Hoyusāleśvara temple at Halebid are quite wel-known. The aspect of Nritya Gaṇapati merits some elucidation. Gāṇapati has a vital role to play not onoy in the field of music but in dance as well. Being the off-spring of Nartaja himself, Gaṇēśa is an adept in the art of dancing. Śiva is the presiding diety of *Tāṇḍava* Nṛtya and Pārvatī of *Lāsya*., Gaṇēśa's dance is a beautiful synthesis of both these dance forms. On both sides of the Halebid Nṛtya Gaṇēśa. According to the tenets of Hindū inconography, the image of dancing Gaṇēśa has eight hands, in seven of which are held the *Paśa* (rope), *Aṅkuśa* (gaod), *Moka* (cakes), the *Kundara* (a king of axe), the *Danṭe* (cone), the *Valaya* (circular band) and the *Aṅgalya* (ring), with the eighth hand remaining free so as to be helpful in the various dance movements and also for proclaiming *abhaya* to the devotees. This description is in line with *Dhyāna ślōkas* on the Deity and also Dīkṣtar's picture of the Deity in some of his *kṛtis*. The Śākta cult of Gāṇapatya prescribed the worship of Gaṇapati in 32 forms as described in the *Maḍhaḷa Purāṇā*. The *Śrītattvanidhi compiled* by Māharāja Mummaḍi Kṛṣṇarāja Woḍeyar preserved in the Mysore Oriental Research Institute contains beautiful colour paintings in the old traditional Mysore school of the 32 Gaṇapati forms drawn from authentic *Śilpa* sources. The oute *prākāra* wall of the Nañjangud Śrīkantēśvara temple has stucco representations on the top of the southern wall of 32 varieties of Gaṇapati, the names of which have been given in the respective pedestals. *Mantra Śāstras* and *Āgamas* refer to 16 forms of Gaṇapati known as *ṣōḍaśa* Gaṇapatis which are also reputed to be enshrined in the Tiruvārūr Tyāgarāja temple. According to tradition, Muthuswāmi Dīkṣitar is said to have composed a *kṛti* on each of these forms making up his *ṣōḍaśa* Gaṇapati group *kṛtis*. According to different versions, various sets of Gaṇaptis of Gaṇapatis are stated to form this *ṣōḍaśa* Gaṇapati group. In fact, there are more than 16 Gaṇapati idols installed in the Tiruvārūr Tyāgarāja temple and also more than 16 *kṛitis* on Gāṇapati to Muthuswāmi Dīkṣitar's credit. As such, it is difficult to pinpoint definitely which combination of Gāṇapati forms Dīkṣitar's had in mind while composing his *Ṣōḍaṣa Gāṇapati* group *kṛtis*. At the direction of Śrī Śaṅkarācārya of Kāñcī Kāmakoṭipīṭham, sixteen Gāṇapati forms have been installed — two at each corner — in the octogonal *Maṇḍapa* of chariot shape in the Sankara Nilaya at Rāmēśvaram. These 16 forms are *Mahā, Bala, Taruṇa, Bhakta, Siddhi, Ucchiṣṭa, Vīra, Lakṣmī, Nṛtta, Tripta, Śakti, Dhvaja, Vighnarāja, Heraṁba, Bhuvanēśa* and *Ūrdhva*. However, not all forms in the above list correspond to Dīkṣitar's *Gāṇapati kṛtis*. Another list given by Shri K.R. Rajagopalan seems to be quite appropriate in this context. This comprises *Vātāpi, Pañcamātaṅga, Mūlādhāra, Mahā, Śākti, Ucchiṣtha, Gaṇanāyaka, Śvēta, Rakta, Gaṇanātha* and *Hastivadana*. Let us now briefly look into the significance of each of these kṛtis.

Vātāpi Gāṇapatim (Haṁsadhvani rāga — Ādi tāḷa)

This *kṛti* is in *Haṁasadhvani rāga* — a *rāga* invented by Muthuswami Dīkṣitar's father, Rāmāswāmi Dīkṣitar. It is not only by far the most popular *Gāṇapati kṛti* but even the most well-known composition in the entire gamut of Carnatic music so much so, that as any Gāṇapati song itself has come to be associated with this *rāga*. This is borne out by the fact that many *Vāggēyakāras* who came after Dīkṣitar have composed many Gāṇapati *kṛtis* in this *rāga* — as for instance *Vināyaka Ninnuvina* by Vina Kuppayyar, *Namāmi Vighna Vināyaka* by Kṛṣṇaswāmi Ayya, *Gaṁ Gaṇapathe* by Muthia Bhāgavatar, *Vandēniśāmahaṁ* by Vasudēvācārya etc. These are only a few examples and many more such Gāṇapati songs in *Haṁsadhavani* are there.

Mahā Vaidyanātha Iyer is reputed to have standardized the present chiṭṭai and saṅgatis in this song and popularized it in his concerts. From that time onwards it has become the most favoured invocatory song in Carnatic music concerts. It is said that when Aman Ali Khan, son and disciple of Chejju Khan heard this song played on the Vīṇā by Mysore Vīṇā Śēṣanna, he was inspired so much that he composed the famous Khayal 'Lāgila Gāṇapati Sah' with a similar dhātu in this rāga.

This Gāṇapati form (*Vātāpi Gaṇapati*) has a historical and geographical significance. After winning the battle over the Calukya in the saventh century A.D., the Pallava monarch Narasiṁhavarman is reported to have brought this idol from Vātāpi, the capital of the Calukyan kingdom. As such, it represents an early gift from Karnataka to Tamil Nadu.

This significant terms in the sāhitya of this *kṛti* are *Mūlādhāra Kṣētra Sthitham* (Lord or resider of *Mūlādhāra cakra*) *Parādi Chathvāri vāgāthmakam* (embodiment of four types of sound — *Parā, Paśyanti*, *Madhyama* and *Vaikāri*) and *Praṇavasvarūpa Vakratuṇḍam* (*Praṇavasvarūpi* with the crooked tusk).

Pañcamātaṅga Mukha Gāṇapatina (Malhari rāga — Rūpaka tāḷla)

The second *Ṣōḍaśa* Gāṇapati form is *Pañcamātaṅga mukha* and Dīkṣitar's song on this form is set to *Malahari rāga* and *rūpaka tāḷa*. Composing the *Gaṇpathi stuti* in this *rāga* reflects Dīkṣitar's love and respect for tradition in adopting the same rage as employed by Saṅgīta Pitāmaha Purandaradasa for his Piḷḷari Gītam (already referred to). It is significant that some post-Dīkṣitar composers have also used this *rāga* for their songs on Gāṇapati — as for example Muthiah Bhāgavarar's '*Śrī Mahāgaṇapate Dēhi*'.

The gist of the *sāhitya* is that Pañcamātaṅga Mukha Gāṇapati also known as *ṣaṇmukha* who has five faces is himself the son of Lord Śiva who also possesses five faces and is protector of the world made up of the Pañcabhūtas or five elements. His hand poses *Abhaya Mudrā* and the articles he holds like *Pāśa*, *Aṅkuśa*, *Balāyudha*, *Ghaṇṭa*, *Mōdaka*, *Mudgara* weapon, *Akṣamālā* (*Japamālā*) etc., give picture of Gāṇapati in line with the description of *Nṛtya Gāṇapati* already referred to.

Śrī Mūlādhāra Cakra Vināyaka (Śrī rāga — Ādi tāḷa)

The third *ṣōḍaśa* Gāṇapati form is Śrī Mūlādhāra and the corresponding *Kṛti* Śrī Mūlādhāra Cakra Vināyaka is set to *Śrī Rāga* and *Ādi tāḷa*. This *krti* bears eloquent testimony to Dīkṣitar's profound knowldege of *Tantric* and *Yogic* cults. It is significant that the idol of this Gāṇapati form is situated in the sanctorum of the Tiruvārūr Tyāgarāja temple enclosed in the icon of a serpent. The opening words themselves proclaim that Gāṇapati is Lord of the Mūlādhāracakra. Other noteworthy phrases in the Sāhitya are Mūlagaṇana śōka *Vināśāka* (dispeller of basic *Ajñāna* and sorrow), *Prakaṭīkṛta vaikārīsvasbhāva* (bestower of *Vaikāri*, the power of speech) and *Vikaṭa ṣatṣaṭa śvāsādhikāra* (who presides over 600 *vāyus* on breaths mentioned in the *Yōga śāstras*).

Mahāgaṇapate Pālayīśumam (Naṭanārāyaṇī rāga — Ādi tāḷa)

The fourth *ṣōḍaśa* Gāṇapati form is MahāGāṇapati. Now, four *kṛtis* of Dīkṣitar on this form are available — *Śrī MahāGāṇapatiravathumām* in *Gowḷa*, *Mahāgaṇāpatīṁ* in *Nāṭa*, *Mahāgaṇapatī* in *Ṭoḍī* and *Mahagaṇāpatē pālayeṣuṁam* in *Naṭanārāyaṇī*. From among these, the last *kṛti* had been selected out of two considerations. In the first place, it is set to a very rare *rāga* not so far handled by any other composer. Secondly, it is a *Samaṣṭi Caraṇa kṛti* or short musical form with only *Pallavī* and *Charana* whch again is Dīkṣitar's exclusive contribution to our music. The *sāhitya* contains reference to Gāṇapati being the Lord of Māyāsvasrūpiṇi Vallabha and also to Śrī Kṛṣṇa having paid obeisance to Gāṇapati (Anecdote of Syāmantakōpākhyāna).

Śakti Sahita Gāṇapatīṁ (Śaṅkarābharaṇa rāga — Tisra Eka tāla)

The first Ṣōḍaśa Gāṇapati form is Śakti Gāṇapati, which portrays Gāṇapati with red-coloured feet as being associated with another consort — Śakti. The musical form of this composition is *Noṭṭusvara Sāhitya* or *Noṭṭusvara* or simply *Noṭṭu*. This is another of Dīkṣitar's exclusive creations. 39 *Noṭṭusvaras* of Dīkṣitar are available to us and all of them are in *Śaṅkarābharaṇa rāga*. Each comprises one section only, with no division into *Pallavī*, *Anupallavī* and *Caranam*. Dīkṣitar was inspired to compose these *Nottus* on the lines of the English band at Fort St. Geroge based on western music. The *Noṭṭu Śakti sahit Gaṇapatim* is based on a French tune.

Ucchiṣṭa Gaṇapatau (Kāśirāmakṛtya rāga — Ādi tāḷla)

The sixth Gāṇapati form is UcchiṣṭaGāṇapati and the corresponding kṛti Ucchiṣṭagaṇappatu is set to Kāśirāmakṛiya or Pantuvārāḷi rāga. Being a Vāmācāra form associated with Śrivīdyā Upāsanā, this has profound Tāntric significance. Dīkṣitar would appear to have been inspired by the Gāṇapati idol in the Nāgēśvarasvāmī temple at Kuṁbhakōṇam in composing this kṛti. The dhyāna Śloka of this Gāṇapati form reads as Nārī Yōni Mukāsvāda lōlupam kāma mōhitam and the first half of this Dhyāna śloka figures in the caraṇa of this kṛti. Gaṇapathi is also described here as engaged in playing diverse musical instruments like Bhēri, vīṇā and Vēṇu.

Gaṇanāyakaṁ (Pūrṇaṣaḍjam rāga — Ādi tāla)

The seventh *Ṣōḍaśa* Gāṇapati form is Gaṇanāyaka and Dīkṣitar's kṛti on this form is set to Rudrapriya rāga, though the current practice is to sing it in Purāṇaṣadjam. Gāṇapati is described in this *kṛti* as the leader of *Gaṇas* and is being capable of bestowing the Aṣṭasiddhis like '*Aṇimā*' etc.

Svēta Gaṇapatim (Rāgacūḍāmaṇi rāga — Tripta tāḷa)

The eighth *Ṣōḍaśa* Gāṇapati form is *Svētagaṇapati* or white-coloured Gāṇapati and the corresponding song is set to *Rāgacūḍāmaṇi rāga,* which in the *Sampūrṇa Mēḷapaddhati* is the equivalent of the 32nd *Mēḷakartā Rāgacūḍāmani*. According to tradition, this idol form was istalled in Tiruvaḷañjuli near Swāmimalai by Indra out of sea. This has also been identified by the late Dr. V. Raghavan as the form installed in the east market gate shrine at Tanjore. Dīkṣitar states in this *kṛti* that Gāṇapati is without beginning or end and is the Lrod of Vallabha.

Rakta Gāṇapati (Mohana rāga — Ādi tāḷa)

The ninth *ṣōḍaśa* Gāṇapati form is *Rakta Gāṇapati* and the *kṛti Raktagaṇapatīṁ* is set to *Mōhana rāga*. Dīkṣitar states in the *sāhitya* that in this form Gāṇapati wears red clothes and seated on a *ratna siṁhāsana*. The following *ślōka* on Gāṇapati comes to one's mind in this context.

> *'Raktaṁ lambōdaraṁ sarpakarṇakaṁ vāsaśaṃ*
>
> *Raktagandhānulyṣṭaṅgaṁ raktapuṣpaiḥ supūjitaṃ* | | '

The word *Raktaṁ* in the *Gaṇēśatavasira* stands for red and lovely as well.

Dīkṣitar states in this *kṛti* that Rakta Gāṇapati is popularly worshipped in *Paraśurāmakṣētra* and reveals in *Homa* with *Pāyasa* (*Paraśurāma kṣētra prabhāvaṁ. pāyasānna hōmādi vaibhavaṁ*). This would point to the Kerala origin of this form of Gāṇapati, because *Paraśurāma kṣētra* denotes Kerala and *Pāyasa* is also comparatively very popularly there.

Gaṇarājēṇa (Ārabhi rāga — Khaṇḍa Chapu tāḷa)

The tenth ṣōdaśa Gāṇapati form is Gaṇarāja and the corresponding kṛti is set to *Ārabhi rāga*. Dīkṣ itar states in this kṛti that Gaṇapati who is capable of bestowing Aṣṭasiddhis like '*Aṇimā*' etc., is worshipped by Mantriṇī and lives in the forest as a Brahmacārī.

Siddhi Vināyakaṁ (Cāmaraṁ rāga — Rūpakaṁ tāḷa)

The eleventh *Ṣōḍaśa* Gāṇapati form is *Siddhi* and the corresponding *Kṛti* is set to Cāmaram or *Ṣaṇmukhapriya rāga*. The phrase '*Mūla paṅkaja madhyastham*' again pinpoints that Gāṇapati is the Lord of *Mūlādhāra kṣētra*. ' *Bhādrapada māsa caturthyāṁ Brāhmaṇādi pūjitam*' referes to the well-known Vināyaka caturthī festival celebrated on the *śuklapakṣa caturthī* day of *Bhādrapada* or *Āvaṇi* month.

Gajānanayutaṁ (Vīgavāhinī rāga — Eka tāḷa)

The twelfth *Ṣōḍaśa* Gāṇapati form is Gajānana and the corresponding *kṛti* is set to Vēgavāhinī or *Cakravāka rāga*. Dīkṣitar refers in this *kṛti* to Gāṇapati being Praṇvasvarūpī and his destroying Kuñjarāsura. There is an enecdote behind the phrase *Ajendrapūjita* or worshipped by Brahma. In the *Skanda Purāṇā* (*Nandikēśvara-Sanatkumara Saṁvāda*) an incident is narrated that following Gaṇapati's marriage to the eight *Siddhis* (*Aṇimā*, *Mahimā*, etc.) Lord Brahmā prayed to Gaṇapathi that even as through the latter's favour, Lrod Viṣṇu protects the world seek Lord Gaṇapati's Blessings for carrying on his creation work unimpeded. Pleased with brahma's prayers, Gāṇapati granted him the boon for carrying on his work successfully.

Vallabha Nāyakasya (*Bēgaḍa rāga — Rūpaka tāḷa*)

The thirteenth *Ṣōḍaśa* Gāṇapati form is Vallabha Gaṇapati and the corresponding *kṛti* is set to *Begaḍa rāga*. The commencing word of the song itself emphasises that Gāṇapati is the Lord of Vallabha. According to the *Tiruttani Sthala Purāṇa* Gāṇapati helped his brother Subrahmaṇaya to encounter Vaḷḷi, whom he wished to marry, by chasing her in the form of an elpehant, whereupon Subrahmaṇya came to her rescue and' saved' her. Thus, Gāṇapati engineered the meeting to his brother with Waḷḷi and was thereby responsible for their wedding. This is brought out by them '*Vaḷḷīvivāha kāraṇasya*'.

Lambōdarāya (*Varāḷi rāga - Khanda chapu tāḷa*)

The fourteenth *Ṣōḍaśa* Gāṇapati form is Lambōdara and the corresponding kṛti is set to Varāḷi rāga. Dīkṣitar states here that Gāṇapati is worshipped by Agastya and Brahmā.

Śrī Gaṇanāthaṁ Bhajarē (*Īśamanōharī rāga — Ādi tāḷa*)

The fifteenth *Ṣōḍaśa* Gāṇapati form is Gaṇanātha and the corresponding *kṛti* is set to *Īśaśmanōharī rāga*. According to Dīkṣitar, this Gāṇapati form is seated in *Ādhāra lotus* (*Chinmūlakamala sthitham*), wears serpents as sacred thread (*nāgayajña sūtra-dharam*) and gives pleasure through *Nāda* and *Laya*, i.e. music (*Nādalayānanda karam*).

Hasti Vadanaya (*Navaroj rāga - Miśra chapu tāḷa*)

The sixteenth and last *Ṣōḍaśa Gāṇapati* form is *Hasitavadana*. The corresponding *kṛti Hastivadanāya* is set to *Navarōj rāga*. The picture that Dīkṣitar gives in this *Ṣōḍaśa* Gāṇapati *kṛtis* of the different forms of Gāṇapati closely resembles the *dhyāna ślokas* of the deity in the ancient texts. Dīkṣitar describes this Gāṇapati form with spouse (embraced by his consort Māya) having ten hands each holding lotus, lilly, *pāśa* (noose), *śaṅkha* (conch), *cakra* (discus), *ikṣukārmukha* (sugar-cane bow), paddy shoots, tusk, mace, pomegranate fruit and bejewelled water pot. This description is in line with *Rāghava Caitanyas* Gāṇapati *Dhyāna ślōka*.

'Bīja pūraka tēkṣu kār mukha

rūja cakrābja pāśōtpala vriḥ

Yakra svaviṣāṇa ratna kalaśa

Prōdyāt karāṁbōruhaḥ'

It can be thus seen that Muthūswami Dīkṣitar's *Ṣōḍaśa* Gāṇapati *kṛitis* are without parallel in the field of Caranatic music. They are painted on majestic and lovely lines and colour around a verbal theme of concentrated and multi-dimentional symbolism embracing the shape of *Yoga, Mantra* and *Tantra śāstras.*

C. Navagraha Kṛītis

Muthuswāmī Dīkṣitar has to his credit by far the largest number of group kṛtis which are exquisite examples of lofty musical architecture — as many as 12 sets, each consisting of 5, 8, 9, 11 or 16 songs. He scores over the other *vāggēyakaras* also in respect of the theme and scheme of his group kṛtis and emerges as unique and outstanding in this domain. The majority of these groups pertain to various topics/Gods presented according to attractively intellectual plans. The constituent *kṛtis* in each group are strikingly linked to one another through their subject matter and/or musical design. They provide a mine of information on different facets of Indian philosophy and religion in which Dīkṣitar was adept. All his extensive esoteric knowledge on various religious lores as well as *Yoga, Tantra, Mantra* and Jydiṣ śāstras constantly keep surfacing in the *Samudāya kṛtis.*

Two among these groups comprise five compositions each — firstly the well-known *Pañcabhūta kṛtis* on Lord Śiva's five elemental forms — *Pṛthvī* (earth), *appu* (water), *Tēja* (fire), *Vāyu* (wind) and *Ākāsa* (sky) - enshrined respectively in the temple at Kāñcipuram, Jambukēswaram, Tiruvannāmalai, Kaḷahasti and Cidaṁbaram and secondly, the comparatively less familiar *Pañcaliṅga kṛtis* on the five *Śivaliṅgās* housed in the Tiruvārūr Tyāgaraja temple — Acalēṣvara Hṣakēśvara, Valmikēśvara, Ānandēśvara and Siddhēśvara.

Dīkṣitar has composed eight of the remaining nine groups on the extra-musical principle of *Vibhakti* or *Saṁśkrita* grammatical case which are eight in number including *Sambodhana* (nominative, accusative etc. to vocative). Each of these eight sets is in praise of a particular deity viz., Lord Subrahmanya manifested as Guruguha, which incidentally is also Dīkṣitar's *mudrā* (*Guru Vibhakti kīrtanas*); Lord Śiva manifested as Tyāgarāja of Tiruvārūr (*Tyāgēśa Vibhakti kīrtanas*); Lord Viṣṇu manifested as Rāma (*Rāma navāvarnam*) and Kaṣṇ (*Kaṣṇ Navāvarṅam*); and lastly Devi in four manifestations — as Goddess Mīnākṣ ī of Madurai (*Madhurāmbā Vibhakti kīrtanas*), as Abhayamba of Mayavaram (*Abhayāmbā Navavarṇam*), Nīlotpalāmbā of Tiruvarur (*Nīlōtpalāmbā Vibhakti kīrtanas*) and as Kamalāmba Tiruvārūr (*Kamalāmba Navāvarnam*). However, the Kamalāmba Navāvarnam actually forms a forms a group of 11 compositions including, in addition to eight *kṛtis* in the eight *Vibhakti* corresponding to the eight *Āvarṇas* of the *Śrī Cakra*, a ninth in all the eight *vibhaktis* corresponding to the ninth *Āvaraṇa* besides invocatory (*Dhyāna*) and auspicious ending (*Maṅgaḷam*) compositions.

These *Samudāya kṛtis* reveal diverse facets of Dīkṣitar's genius and learning. If the Tyāgēśa *Vibhakti kṛtis* unravel his experiences as a *Yōgi*, the *Pañcabhūta kṛtis* enlighten us about his profound knowledge regarding the *Vēdāgamas* and the *Upaniṣads*. The *Kamalāmba* and *Abhayāmba Navāvarṇams* bear eloquent testimony to Dīkṣitara's extraordinary perception of our *Tantra* and *Mantra Śāstras* as a devout *Śrī Vidyā Upāsaka* ardently worshipping Śrī Cakra. In south India, in the tradition expounded by Bhāṣkarācārya, *Śrīvidyā* had long been practised as a Sadhanāmārga for salvation by the Advaitins. Dīkṣ itar has based his *Kamalāmba* and *Abhayāmba Navāvarṇams* on Bhāśkarācārya's percepts. His last set of

Samudāya kṛtis – the *Navagraha kṛtis* which form the subject matter of the present discussion posses astrological connotations and display Dīkṣitar's deep insight into the ancient system of Hindū Jyotiṣa śāstra.

It is but in the fitness of things that the *Navagraha kṛtis* possess an astrological basis, because according to *Jyotiṣa Śāstra*, the positions of the planets in a person's horoscope indicate their varying influence on the life course, and one's fortunes and afflicitions by diseases can be accurately predicted from the transit of the planets. If one considers the entire solar system as the body of God, planets signify definite centres or organs therein, each utilizing and manifesting a different type of vitality or consciousness, in which the sun is the heart. And also, if man is conceived to be the universe in maniature, the sun (Sūrya) would represent the *Ātmā* or Soul' the Moon (*Candra*), *Manas* or mind; Mars (*Kuja* or *Aṅgāraka*) *Ahaṅkāra* or ego; Mercury (*Buddha*), *chith* or intellegence; Jupiter (*Guru*), *Buddhi* or intuition; Venus (*Śukra*), worldly pleasures; and Śāturn (*Santi*), *Viveka* or balance of mind and discrimination. In this manner the planet deities are intimately linked with the evolutionary career of mankind and the passage of the sun and the planets through the 12 signs of the zodiac mark of a person's progress in time and space.

Among Dīkṣitar's *Samudāya Kṛtis*, his *Navagraha kṛtis* are the only group made of nine components unlike other groups which contain 5, 8, 11 or 16 compositions each. Another point of difference is that every song in each Vibhakti group is in praise of the same deity in contrast to the *Navagraha* groups, which are on the nine different planets. But the most important distinguishing features of *Navagraha kṛtis* is that they have not been composed according to any extra musical plan but on the purely musical principle based on the *Śūlādhi-sapta-tālas*. This will be evident from the list of *Navagraha krtis* given below :

1. Sun	*Sūryamūrte*	*Saurāṣṭtram*	*Dhruva*
2. Moon	*Candram Bhaja*	*Asāveri*	*Marthya*
3. Mars	*Aṅgārakaṁ*	*Suraṭi*	*Rūpaka*
4. Mercury	*Budhamāśrayāma*	*Nāṭakuranji*	*Jhampa*
5. Jupiter	*Bṛhaspatē*	*Athāna*	*Tripuṭa*
6. Venus	*Śrī Śukra*	*Pharaz*	*Ata*
7. Saturn	*Divākara*	*Yadukulakāmbodhi*	*Ēka*
8. Rāhu	*Smarāmyahaṁ*	*Ramāmanōharī*	*Rūpaka*
9. Kētu	*Mahāsuram*	*Cāmaram*	*Rūpaka*

It can readily be seen that these *Navagraha kṛtis* constitute a set not on mere basis that they pertain to the nine planets. Dīkṣitar's genius has knit them together in a musical sense through adopting the order of the *Śūlādi-sapta-tālas* as enunciated in the well-known *tāḷa* aphorism (*Dhruva*, *Mathya*, *Rūpaka*, *Jhampa*, *Tripuṭa*, *Ata* and *Ēka*) for the seven major planets from *Sūrya* to *Śani* in their accepted order. The adoption of this *tāḷa* principle for this set of group *kṛtis* bear testimony to Dīkṣitar's outstanding attainments in music and unparalled gifts as a composer. A noteworthy feature and interesting coincidence is that the sum total of the *akṣaras* of all the *tālas* used in these kṛtis is 81, which is again a multiple (square) of 9, the number of all the *grahas* — the potent number ! The composition of the *Navagraha kṛtis* on the basis of *tāḷas* is particularly appropriate because *tāḷa* is a time measure and in astrology, Periods of time have vital significance in the context to the influence of the different planets on man's fortunes and well being. According to astrology, each *Graha* determines a person's destiny during its *daśā,* which in each case extends over a definite period of time (number of years). *Tāḷa* also being a time measure, it can indicate good or bad periods during which the planets hold sway over man's fortunes.

The *rāgas* of the *Navagraha kṛtis* too are not without significance. Dīkṣitar has employed of his *kṛtis* on the seven major planets *Saurasṭtra, Asāvēri, Suraṭi Nāṭakuranji, Athana, Pharaz* and *Yadukulakāmbodhi* respectively. These are all *Śuddha-madhyama rāgas* as well as *Sampūṛna rāgas* in the *Asampūrṇa Mēla-Paddhati* followed by Dīksitar. Furthermore, they are all *Bhāṣānga rāgas.* The free unfettered movement of the *Grahas* is musically mirrored, as it were, by these *Bhāṣāṅga rāgas,* which do not suffer from the shackles of Janaka, but freely imbibe *Anyasvaras.*

From Muthuswami Dīkṣitar's life history, one learns that he composed these *Navagraha kṛtis* for the purpose of alleviating the pain suffered by his favourite disciple Śuddhamaddalam Thambiapan who was suffering from acute colic. It is said that the latter was cured of his malady by offering prayers through the medium of these kṛtis to those planet deities who were unfavourably positioned in his horoscpoe. The outstanding features of this set of *Samudhya kṛtis* is their healing value and powerful ability to propitiate the Navagrahas for an all-round betterment of life of everyone who has no easy access to *Mantras.* They enable everybody without distinction of caste or creed to win the favour and blessings of the planets. *Mantra Śāstra* is an esoteric lore but its benefits can be derived even by the common devotees irrespective of status and learning if it comprises ordinary hymns and songs. Dīkṣitara's *Navagraha kṛtis* are easily accesible versions of *Mantra* and *Tantra Śāstras* and they pertain to different planets. For the lay public they constiture effective prayers to various *Grahas* to earn their grace.

Another noteworthy of these *Navagraha kṛtis* is the literary beauty and appropriateness of their *Saṁskṛta sāhitya.* They are not based on phrases borrowed from the *Navagraha stōtrās* or *Kavacās* contained in our epics and *Purāṇas.* They are truly original compositions of Dīkṣitar.

In astrology the different planets have been assigned powers to promote particular aspects of human life. For instance, the sun is deemed to promote father, health, personal charisma etc.; the Moon : mother, mind; Mars : brothers lands; Mercury : poetry, intelligence; Jupiter : sons, wosdom liking for righteous path; Venus : happiness from good family life; and Saturn : longevity. Dīkṣitar lucidly brings out these *Kārakatvas* (powers) of various planet in his *Navagraha kṛtis.* He calls *Sūryamūrte Ārogyādi phalada* and *Tēja spurte* (promoter of health and personal charisma). Significantly he commences his *kṛti* on the Moon, the promoter of mind, with the words '*Chandram bhaja mānasa*' (prays to Moon, oh mind). *Kuja* is '*Bhrathrṛkāraka*' and '*Dharanīprada*' (bestower of brothers and lands). Budha is '*Madhura kavitā prada*' (conferer of poetry). Guru is '*Putra kāraka*' (promoter of progeny/son) and Śukra is '*Kalatra kāraka*' (bestower of spouse). Regarding *Śanīvsvara*, Dīkṣitar says that He is '*Ati krura phalada*' (cruel and threatening) to those hwo are immersed in the pursuit of worldly pleasure but the same planet becomes '*Atisava īśubha phlada*' (extremely beneficial) to those who follow the righteous path and pray with sincere devotion. This is an interesting aspect of *Navagrahas* dealt with by Dīkṣitar.

Astrology also considers the *Navagrahas* to be friendly, neutral or inimical with the other *Grahas*. It is the combination of such friendly or inimical planets in a particular horoscope which augments or lessens the power of the individual planets to confer good or evil on the person. In some of his *Navagraha kṛtis,* Dīkṣitar includes this theme of mutual friendship or enimity among the *Grahās* beautifully vwoen into the *sāhitya* fabric. In *Aṅgārakam, kūja* is stated to be friendly with the sun, moon and Jupiter (*Bhānu - Candra - Guru mitram*). In *Budhamāśrayāmi*, Mercury is referred to as the enemy of Mārs (*Kuja vairiṇāṁ*). In *Śrī Śukra Bhagavantam*, Venus is described as the enemy of the Sun and Jupiter (*Ravi nirjara guru vairiham*). In the '*Smarāmyaham*' Dīkṣitar mentions that *Rāhu* is friendly with Saturn and Venus (*Śani Śukra mitram*). In '*Mahāsuram*' kētu is stated to be friendly with all planets (*Navagrahayutam sakam*).

The relationship between astrology and music dates back to very early times. The divisions of the octave into 12 units was employed by all the ancient nations and this is known as primordial divisions of the octave. The zodiac has also 12 divisions which correspond to the same number of divisions of the octave and astrology has come in handy to explain the intervals of the octave and the effect produced by the *svaras*. The major seven planets represent the 7 *svaras* and the 12 divisions of the Zodiac are distribution of the 12 divisions of the octave among 7 *svaras*. Among the 7 planets, the sun and the moon have each one of the divisions of the zodiac corresponding to *Sa* and *Pa* in the musical octave. The remaining five planets have each two divisions as is the case also with the remaining five *svaras* in the musical scale. In astrology, these divisions are known as *Rāśis* or houses (*Meṣa, Ṛṣaba* etc., to *Mīna*) belonging to the different planets. In this way, one can readily perceive the connection between music and astrology. This coincidence between the divisions of the zodiac and the divisions of the octava serves as a facile means to explain the musical scales on a mathematical basis. The major planets being the sun and the moon, the basic note *Sa* is assigned to the prime planet — sun and *Pa* the second important note of the octave, to the moon. The remaining five svaras are assigned in the following order — *Ri* to *Budha*, *Ga* to *Śani*, *Ma* to *Śukra*, *Dha* to *Kuja* and *Ni* to *Guru*. Next to *Sa* and *Pa,* the most important *svara* is *Ma* and it is significant that this *svara* is ascribed to *Śukra* among whose many portfolios, music itself is one.

The ownership of the different zodiac housed by the various planets is invariably pinpointed by Dīkṣitar in the appropriate *Navagraha kṛti*. He thus mentions that the sun is the lord of *Siṁha Rāśi* (*Siṁha rṛśyādhipate*); Mars is exalted in *Makara* and is the owner of *Meṣa* and *Vṛścika* (*Makarotugam Meṣa vṛṣ cika Raśyah dhipatim*); Mercury owns *Mithuna* and *Kanyā* (*Kamaniyatara mithuna Kanyadhipam*); Jupiter is the lord of *Dhanus* and *Mīna* (*Mañjua dhanur mīnādhipate*); Saturn is the lord of *Makara* and *Kumbha* (*Makara kumbha rāśi nātham*). Venus is the lord of *Vṛṣabha* and *Tulā* (*Vṛṣa Tulādhīśa*). The *Cāyā grahas* do not own any houses. Only in the *kṛti* on the moon, the mention of the house owned by the planet is missing. It is however understood in the Calcutta edition of the *Navagraha kṛtis* of the late Śrī Anantakrishana Iyer, the *sahitya* of *Candram bhaja mānasa* specifies *Kataka* as the *Rāśi* owned by the Moon.

Let us now proceed to examine the salient features of the *Navagraha kṛtis* or the nine planets one by one.

1. *Surya*

The kṛti on the first planet, sun, starts with the words, '*Sūryamūrte Namastute*'. It is set in *Saurāṣṭra rāga* and *dhruva tāḷa*. Though *Saurāṣṭra* is currently being sung as a *janya* of Sūryakāntam, Dīkṣitar must have conceived if only as a *janya* of Mayamalavagaula while composing the *Uṛti* — a fact vouched for by the late Subbārama Dīkṣitar in his *magnum opus* Saṅgīta Sampradāya Pradarśini. The composition of the *kṛti* on this primary planet in a *rāga* which is *janya* of Māyāmāḷavagauḷa is the first *rāga* taught to learners of music. Dīkṣitar is also rieputed to have composed in this rāga his very first kṛti 'Śrī Nāthādi', heading his group of *Guru* Vibhakti *kīrtanas*. The *uttarāṅga* delineates *vīra rasa* and the *Pūrvāṅga bhakti rasa*. The phrase '*Namōstute*' has been cast in descending order from Madhyasthāyi to the Madrasthāyi reflecting the singer's obeisance to the sun. Not only as the first among the *śūlādi Sapta tāḷas* but also as one with the maximum number of *akṣarakalās*, Dhruva tāḷa eminently suits the compositions on the great Sun who through his powerful radiation controls life here on earth.

The *Sāhitya* is replete with numerous beautifully apt phrases. Besides being reference to Mitra and Bhāṇu as in the *vēdās*, the sun is also described as the first as foremost *Navagraha* — '*Somādi graha shikamane*'. The epithet Aryavinuta presumably refers to the widespread practice of sun worship among the early Aryans. The cult of sun-worship is known as *Souramaṭa* and its *mantra*, made up of eight *akṣaras*, is called the *Sourāṣṭtrana mantra*. Dīkṣitar describes the sun as the embodiment of this *mantra* in the phrase '*Southrāṣṭrana mantrātmane*' and thereby, the *Sourāṣṭra rāga Mudrā* is introduced into the *Sāhitya* fabric. Apart from the *Ketu kṛti* in *Cāmaram*, *Sūryamūrte* is the only other *Navagraha kṛti* wherein the *rāga mudrā* is introduced. Though the phrase '*Divyatara saptasvarathine*', Dīkṣitar describes the sun as riding as chariot drawn by saven horses and this may also be interpreted to refer to the saven rainbow colours constituting sunlight. By the phrase '*Bhāratīṣa hari harātmane*', Dikṣitar praised the sun as the representation of the trinity — Brahmā, Viṣṇu and Mahēśvara. He is also capable of conferring pleasures of the mundane world as well as salvation - *Bhaktimukti vītaranatmane*'.

2. *Candra*

The *kṛti* on the second planet, moon, is set to *Asāvēri rāga Matya tāḷa,* which is the second among the *Śūlādi Sapta tāḷas*. The commencing word '*Candram bhaja mānasa*' calling upon the mind pray to moon emphasizes the latter's strong influence on the human mind. In fact, the term '*mati*' stands for both the moon and the mind. The moon is said to have been born out of *Virāt Puruṣa's* mind and Dīkṣitar refers to this aspect in the words '*Vīranamano Jananam*'. Asāveri is a very soft *rakti rāga,* portraying *Karuṇa rasa* and is eminently suited for the hymn on the moon, whom Dīkṣitar describes to be pleasant and tranquil like the saint's heart (*Sādhu hṛdaya sadṛśsam*). Terms like *subhākaram* and *Indra sahōdaram* allude to the planet's birth in the ocean of milk.

3. *Aṅgāraka* (*Kuja*)

The *kṛti* on the third planet, *Aṅgāraka* or *Kuja* is set to *Surati rāga* and *Rūpaka tāḷa*, the third *tāḷa* among the *śūlādi sapta tāḷas*. Despite the phrase '*Maṅgaḷavāram Angārakam āśrayāmyahāmi,*' *Mangaḷavarām* is really not considered auspicious. Again *surati rāga* is one sung for *Maṅgalam*; still nobody teaches this *rāga* directly to the students and in this way this *rāga* is also *amaṅgaḷa*. The selection of this *rāga* which is at once *maṅgaḷa* and *amaṅgaḷa* for a song on this *graha* which is also *maṅgaḷa* and *amaṅgaḷa* at the same time is a masterstroke of Dīkṣitara's genius. In contrast to other *Śūlādi-sapta-tāḷās*, *Rūpaka tāḷa* begins with *Drutam* followed by *Laghu*. The use of this time beat with inauspicious *vilakṣaṇa* for compositions on this *amaṅgaḷa graha* also reveals Dīkṣitar's skill and imagination as a composer.

Aṅgaraka is generally picturized as ruddy in complexion and dressed in red and fierce-eyed. Dīkṣ itar too describes him as *Raktāṅgam*, *Raktāmbaradidaram* and *Raktanētram*. As a martial planet, he is said to wear *Śakti* and *Śūla* (*Śakti Śūlādharam*).

4. *Buddha*

The *kṛti* on the fourth planet *Buddha* starts with the words '*Budhamāśrayāmi*' and is set of *Nāṭ akuranji rāga* and *Jhampa tāḷa,* the fourth among the *Śūlādi-sapta-tāḷas*. It is replete with numerous soft terms and the mood of the *rakti rāga* Nāṭakuranji admirably suits its diction.

5. *Bṛhaspati* (*Guru*)

The *kṛti* on the fifth planet, Bṛhaspati, starts with the words '*Bṛhaspatē Tārāpate*' and is set to Athāna rāga and Tripuṭa tāḷa the next in *Śūlādi-sapta-tāḷa* series. Astrologically, *Guru* is considered a very beneficial planet capable of getting rid of all doṣas and ending all miseries while Athāna itself means getting free from imprisonment or in other words getting rid of the fetters of *Saṁsāra*. This *rāga* portrays *adbhuta* and *vīra rasās*. The choic of this *rāga* admirable suits signing such sāhitya phrases as Mahābalavibhō, Gishpate, *Jagatraya guro*, etc.

In praising *Guru*, Dīkṣitar has employed such expressions as *Mahābalō vibhō* (of great strength), *Jagatraya quro* (preceptor of the three worlds), *śubha lakṣaṇa* (handsome) and *Jarādi varjita* (young). Dīkṣitar also hails him as *surācārya* (teacher of the Dēvas) adored by Dēvēndra himself. (*Mahendradyupasitakrītē*) and praised by Viṣṇu (Madhavadi vinuta).

6. *Śukra*

The *kṛti* on the sixth planet, *Śukra* starts with the words *Śrī Śukrabhagavantam* and is set to *Pharaz rāga* and *Aṭa tāḷa*, the sixth among the *Śūlādi Sapta tāḷas*. The *Sāhitya* is replete with many astrological items. Actually, Śukra is *Rākṣasa* guru accepted as one of the *Navagrahās*. The use of a *deśīya rakti rāga*, has significance. In fact *Pharaz* is a foreign *rāga* adopted into the Carnatic music fold. It is highly appropriate that Dīkṣitar has employed this *rāga* for his song on this *Graha* who is the *Rakṣasa guru* and also *kāraka* for *kalatra*, martial happiness and last, but not the least, for musical abilities.

7. *Śani*

The *kṛti* on the seventh planet, Śani, starts with the words '*Divākara tanujam*' and is set to *yadukulakāmbōdhi rāga* and *Ēka tāḷa*, the seventh (last) among the *śūlādi Sapta tāḷas. Yadukulakāmbōdhi* is common in the folk music of most countries. Songs in this *rāga* are invariably sung in *Viḷamba kāla* or slow tempo and its mood also fits in well with the notoriously slow movement of the *Graha*.

Rāhu and Kētu (*Cāyā graha*)

The last two *grahas*, *Rāhu* and *Kētu* are different from the other seven in that they are minor planets or *Cāyā grahas* as is evident from the fact that unlike the others, these two *Grahas* do not have any days of the week named after them (*Bhānuvāra, Sōmavāra, Maṅgaḷavāra, Budhavāra, Guruvāra, Śukravāra* and *Śanivāra*). Nor do they own houses in the Indian astrological system of 12 houses. It is believed that these two *Cāyāgrahas* do not have any individual status of their own but share the same body. Dīkṣitar has chosen a different category of *rāgas* and *vilakṣana tāḷa* for his compositions on these two *Grahas* with a view to pinpointing the variations in their nature.

The songs '*Smarāmyahaṁ*' on *Rāhu* and '*Mahāsuram*' on *Kētu* are set in two *Pratimadhyama rāgas* in contrast to the compositions on the other seven *grahas*, which are all in *Śuddhamadhyama rāgas*. *Smarāmyahaṁ* is in *Ramāmanōharī (Rāmapriya) rāga* and *Mahāsuram* in *Cāmaram* (*Ṣaṇmukhapriyā*) *rāga*. *Pratimadhyama rāgas* are not of ancient origin; they have come into vogue only in comparatively recent times. Again, the *tāḷa* of these compositions is *Rūpaka*, which is the *vilakṣana tāḷa* in the *Śūlādi sapta tāḷa* series, (also used for the *Navagraha kṛti* on *Aṅgāraka*).

It can thus be seen that Muthuswāmy Dīkṣitar has not only taken pains to choose appropriate *rāgas* for his compositions on each of the nine *grahas*, but also used all the *śūlādi sapta tāḷas* enumerated in the well-known *tāḷa* aphorism for his *Navagraha kṛtis*.

The *Navagraha kṛtis* belong to a very special category from both the lyrical, musical points of view. While their *sāhitya* is monument with frequent glimpses of Hindū religion and philosophy, notably astrology, the musical moiety reveals Dīkṣitara's acclaimed excellence as a composer. They stand out as living examples of an original musical tradition which has a bearing at once on both theoretical and practical aspects and are the epitome of melody as well as highly sophisticated musical embellishment.

D. Pañcabhūta Kṛtis

This aspect of '*Pañcabhūtās*' is very often mentioned in his compositions, particularly on Śiva and Dēvi (*Śakti*). To cite a few examples, Dīkṣitar sings that :

1. Śiva is '*Pañcabhūta prapañcātmaka*'

   (*Mahādēvēna — Dēvamanōhari — Ādi*)

2. He is '*Pañcabhūtamaya prapañca vibhu*'

   (*Jambūpata - Yamunakalyāṇī — Rūpaka*)

3. Śiva is '*Anilākāśa bhūmi salilagni prakāśa*'

   (*Śrī Kāḷahastīśa — Husēni — Jhampa*)

4. Dēvi has the '*Kṣityadi tattvanta rūpa*'

   (*Pratyaṅgira Bhagavati — Nadanāmakriya — Rūpaka*)

5. This is '*Bhūmi jalajnanila gaganabhūta pañcakadhare*'
(*Śri Mīnākṣī — Gowri — Rūpaka*)

Even Lord Śubrahmaṇya and Lord Gāṇapati has been attributed with similar praises by Dīkṣitar. In all the *Pañcabhūta Kṛtis,* Dīkṣitar has beautifully woven the *Linga Mudra* into the *Sāhitya.*

Pṛthivī Liṅga at Kāñcīpuram

'*Cintaya mā kanda mūla kandam*' in *Bhairavī* (*Rūpaka*) has been composed by Dīkṣitar in praise of this *Liṅga.* Kāñcīpuram has a shrine for Lord Ēkāmranātheswara under a mango tree. Great sanctity is attached to this place on account to the fact that Śiva appeared before Goddess Pārvatī under this tree, when She performed to win His love here on the banks of the Vēgavatī river. This temple of Ēkāmranātha is mentioned in the hymns of Jñānasambandar (saventh century)[21]. The texts of the shrine's major myth often refer to this *Pṛthivī Liṅga* as *Saikata* (made up of sand). According to the priests, both these terms refer to the sandy soil, in which the mango tree three is rooted. Both Vaiṣṇavite texts and Śaivite texts speak to this myth.

A legend[22] in *Brahmāṇḍa Purāṇā* says Śiva and Pārvatī once quarelled after a game of dice and Śiva cursed Dēvi to the black, to have a terrible form and to have mis hapened eyes (three eyes). By the grace of Viṣṇu at Kāñcī, she got back her beautiful eyes and came to be known as Kāmakṣī. Viṣṇu also advised her to worship the sand *Liṅga* there, in order to win the hand of Śiva. When Śiva wanted to test *Dēvi's* devotion by causing intense heat of sun, Viṣṇu crated a mango tree to shade her. The mango tree too was burnt by Śiva. Then Viṣṇu cooled Dēvī with rays of nectar from his moon form (*Pūrṇa Candra kṛtī*) and created a lake of '*sudha*' (necar). So the mango tree grew again and bore fruit because of that lake. Devī continued to worship Śiva *Liṅga* at its base. Thereby, the mango tree became the *sthala vrikṣa* and Śiva came to be called Ēkāmrēswara at Kāñci. Another myth of Kāñci Mahātmya says Dēvi covered Śiva's eyes in sport and the world was plunged in darkness and *Praḷaya.* Dēvi's body grew dark for causing this destruction deluge. Dēvī was subsequently born and brought up as the adopted daughter of sage Kātyāyana at Badarikāśrama. She was advised by her fosterfather to carry some water and sand from river Ganges turned milky and the sand became a *Liṅga.* Dēvī found Kāñcī to be that sacred spot and engaged herself in severe *Tapas.* Śiva caused mighty floods by sending Gaṅgā. Dēvī embraced the *Śiva Liṅga* to save herself from the flood and finally won the grace of her husband Śiva, She regained her golden colour and Śiva again took her to his seat. They were married again and Viṣṇu performed the marriage.

Appu Liṅgam at Tiruvānaikkā

The *kṛti* on *Appu Liṅga,* '*Jambūpata*' is set to a befitting *Rāga Yamuna Kalyāṇī* since Yamunā, signifying water, is one of the celestial rivers brought down to earth for the benefit of the poeple. Many more such terms indicating water can be found in this *Kṛti,* like : *Nijanandāmṛtabhodham, ambujasaṇadivinātha, Ambudhi, Gaṅgā, Kāvērī, Yamunā, Sarvakaruṇāsudhāsindho, Gaṅgendo* — which are used as different epithets of Lord Śiva.

Through the word '*Ambudhi*' sounds out of place among the rivers — *Ambudhi Gaṅgā Kāvērī Yamuṇā Kambu kāntyakhilāndēśwarī ramana* — a cursory glance at *Śiva Sahasranāmaṁ* would contain that it happens to be one of the *Namāvaḷīs* of Śiva.

The *Sthala Purāṇā* says that Brahmā, the Creator, lost his power of creation when he fell in love with his own daughter due to the *Māyā* or Śiva. So he wandered on earth worshipping at all the shrines of Śiva and bathing in holy waters, until he reached Gajāraṇya (Tiruvānaikkā) and received 'knowledge' (*Jñānam*). He performed *Tapas* there and Śiva, pleased with him, appeared before Brahmā in the disguise of Dēvī and blessed him with the power to create. Brahmā assumed the same form of *Śakti* in which Śiva had granted him the boon, and celebrated a festival in honour of Śiva, in the form of '*Amṛīta*'. Dikṣitar refers to this *Paurāṇic* myth in a subtle way when he says, '*Ambujāsanādi sakala dēva namana*' and prays for '*Ānandāmrita bodha*'.

The nature of Śiva in the form of *Dēvī* here is full of mercy, kindness and love towards his devotee, Brahmā. Even to this day, the afternoon *Pūjā* at this place is performed by the priest dressed in a lady's attire, perhaps signifying the '*Śakti rūpī Brahmā*' worshipping '*Shakti rūpī Śiva*'. This motherly disposition of Śiva has been beautifully brought out in Dīkṣitar's *Kṛti* on this Deity. Dīkṣitar says, the Deity like a mother, is capable of '*Hṛdayā tapōpa samāna*' (Pacifying all the burning problems of human beings) *Sarva jīva dayākara* (kind to all creatures), *Sarva karuṇā sudha sindho* (an ocean of mercy to all), *Śarāṇāgata vatsala Artha bandhō* (a resort for all those who seek protection from Him) etc.

The other name for this sacred place, Samajatavi, is also found in the kṛti '*Samjatavi nilaya Swamyamho*'. Śiva is in the form of a *udbhava Liṅga* here in this place, also called *Samajtavi* (the forest of elephants). It is due to Pārvati's prayers that Śiva took the form of *Appu Liṅga* (*Pārvataja prārthitaliṅga vibho*). Pārvatī here is the Creative Mistress of the Universe, '*Akhilānandēśwari*', who daily worships the *liṇga* at this shrine from the waters of the *Tīrtha*, during midday *pūjā*.

Jambukēśwara, also called as *Tiruvānaikkā* (the forest of the elephants) is situated three miles north of Tiruchi, on the northern bank of the river Kāvērī. The *Appu Liṇga* is aptly called so because the *Liṅga* in the sanctum sanctorum is always surrounded by water. The construction of the temple and the force of water are such that even if the water is baled out it soon collects around the *Liṅga*. It is called as *Jambukēśwar* on accound of the fact that there was a forest of *Jambū* trees in the vicinity of the temple. According to *Padma Purāṇa*, in this forest Śiva appeared under Jambū tree, because of a saint who swalroed the seed of the *Jambū* tree after offering the fruit to the Lord Śiva. The seed sprouted and became a tree in the body of the saint and on his request, Śiva took his place as a *Linga* under this tree. Henceforth, he came to be called as *Jambūpatī, Jambūnātha, Jamhu Liṅgā* etc. The place is hallowed by antiquity, by *Sthala Purāṇa* and by the visits of Appar, Saṁbandar and other celebrated Nāyaṇārs, Ādi Śaṅkarācārya and other great poets and saints.

The temple has five *Prākarās* prescribed in the *Āgamic* texts like *Kāraṇāgama*. It is also under *Āgamic* type of worship. Dīkṣitar in his *Kṛti* '*Akhilānandēśwarī*', the consort of Lord Jambukeśwars, mentions that Devī is '*Āgamasampradāys nipuṇe*'. Besides, Lord Jambukēśwara is also said to have done '*Jñānōpadēṣam*' to Devī here. For ages this, place has been a place of worship of Lord Jambuliṅga, Goddess Akhilānandēśwari and also Lord Narāyaṇa (Lord reposing on water — Nārāyaṇam). Akhilānandēśwari as earth Goddess confers bountiful prosperity to the devotees. Lord Jambukēswara being associated with water, is the Lord who gives '*prāṇa*' or lifeforce to the humanity, for water is symbolized as essentially '*Prāṇa*'. Viṣṇu is the protective God in Hindū scriptures and he too rests here on the lifeforce of water as Nārāyaṇa. The two Gods and the Goddess here, associated with this temple, have been those who bestow benefit on the people. So, in a very befitting way, Dīkṣitar praises the merciful, kind and bountiful nature of Lord Jambunātha and Akhilānandēśwarī.

Tējas Liṅga at Tiruvannāmalai

Aruṇācalēśwara is the *Tējas Liṅga* representing *Agni tattva* (fire) among the *Pañca Bhūta kṣētrās*. Lord Śiva assumes the form of a hill here, at Tiruvannamalai, also known as Aruṇācalam. The *Sthala Purāṇas* cite that Pārvatī did penance here to win the love of Lord Śiva in meditation. During her penance, she killed the demon Mahiṣāsura assuming the form of Durgā. Later, when Pārvatī saw Śiva in the form of Aruṇācalēśwara, she was again taken to His left side by Lord Śiva as *Apitakucāmba* (Dēvi whose breasts are not drunk). Thus the entire hill is considered to be the Śiva Liṅga. At the every beginning of the song (*Aruṇācala nātham smarāmi Aniśam Apīta kucāmba samatam — Sāraṅga - Rūpaka*) we are reminded to the legend.

The above event is celebrated in all the Śiva temples on Kārtikkai day, by lighting a column of fire in fornt of the temple. The Tiruvannāmalai legend says the once Brahmā and Viṣṇu quarrelled as to who was superior of the two. Śiva appeared before them in the form of a brilliant column of light and said that whosoever could find the limit of this light, i.e. the crown or the foot, would be the victor. Brahmā promptly assumed the form of a swan and flew up, while Viṣṇu became a boar and borrowed into the earth to find the foot. When neither to them could succeed, they realized their folly and bowing to Śiva, they prayed to Him to be permanently present in that place in the form of a *Liṅga*. The symbolic fire lit on Kārttikai day at Tiruvannāmalai can be seen for miles and it burns all night.This *Noti*, being the fire aspect of Aruṇacaljyswara, has been appropriately included in the *sāhitya* of Dīkṣitara's *Kṛti* on this Deity. Dīkṣitar says Arunācaleśwara is, '*Taruṇāditya koṭi koṭi saṅkāśa*' (as bright as crores of mid-day suns), and also, '*aprakṛta tejomaya lingam*' (has assumed the special form of a *Liṅga* in the form of Light)', '*Supradīpa*' (the light which blazes or enlightens), and '*Swaradīpa' jita somāgni patoṅagam*' (one whose light outshines the brightness of moon, fire and sun). The *Tejas tattva* (fire) is in the middle of the order of five *Bhūtas*. It forms the way through which lord Śiva can be known or 'Realized', by the '*jīva*' (man) from the visible '*sthūla*' forms of earth and water to '*sūkṣma*' (invisible) form of *Vāyu* and *Ākāśa*. The *Kartikkai Dīpam* also signifies that the one who sees the light of lights (Śiva) that is burning in the chambers of one's heart through constant meditation attains immoratality. Dikṣitar never fails to bring out the popular beliefs about the *Kṣētras* he visited — for example the popular belief that, one would attain *Mokṣa* or salvation by merely being born at Tiruvārūr — *Jananet kaivalya prada* (*Vīravasanta — Vīravasanta — Ādi*) or just by meditation at *Aruṇācalam — Smaraṇāt kaivalya prada* (*Aruṇācalanātham — Sāraṅga — Rūpaka*). Lord Śiva is selfeffulgent and *jyotiswarūpa* here, represented by the big light on the hill. The belief is that '*bāna*' (firework) that is sent towards the light on the hill is '*Jīva*' or individual soul. Once the veil of *Avidyā* (ignorance) that covers the individual soul is burnt by the '*bana*' (firework), i.e. the fire of meditaion and *Vicāra* (thinking), the individual soul merges with the Supreme soul or the Light of the Lights.[28] Dīkṣitar also cities the *Paurāṇic* episode that took place here of Vīra Subrahmaṇya preaching *Tārakamantra* to Lord Śiva, (*Vīra Guruguha tara prasaṅgam*). While telling Śiva is '*Śārrṇgadhara*', Dīkṣ itar beautifully brings out the *rāga mudrā* (refer to this episode in the following section on *Ākasa Linga* at Cidaṁbram).

Vāyu Linga at Śrī Kāḷahasti

'*Śri Kāḷahastīśsa*' on the presiding deity at Śri Kāḷahasti representing the element *Vāyu*, is in *Husēni* (*Jhampa*). Traditional history unravels an episode that as a result of a quarrel between *Ādiśēsa* and *Vāyu*, three chips of mount Mēru got separated form the mountain and fell dour to the earth. One of the pieces fell at Śrī Kālahasti, which came to be known as Dakṣiṇa Meru and Dakṣine Kailāsa. Dīkṣitar calls this deity as '*Samirakara*' (one with the form of wind), and '*Dakṣina Kailāsa vasa*' (One who dwells in Dakṣina Kailāsa). The flickering list in the interior sanctum is said to prove the existence of *Vāyu Liṅga*. In the *Sthala Purāṇas*, this deity is said to have been worshipped by three animals — a spider through spinning as web over the *Liṅga* to prevent the leaves from falling on it; by a snake through placing a hood on the *Liṅga* and by an elephant through washing the *Liṅga*. All the three animals are said to have obtained salvation.[29] The *Sthala Purāṇa* narrates the names of the spider as '*Śrī*', the serpent as '*Kala*' and the elephant as '*Hasti*', these three animals together forming the name '*Śrī Kāḷahasti*'. The main *Liṅga* is described to be in the shape of a trunk of an elephant with tusks on other side, and a figure of spider at the bottom. When from the top the *Liṅga* presents the appearance of a snake with five hoods. So the *Liṅga* contains the vestiges of all the above mentioned three animals.

Ākāśa Liṅga at Cidaṁbaram

The worship of Śiva in association with the fifth element, *ether* (*Ākāśa*) is practised at the sacred shrine of Natarāja at Cidambaram. The Naṭarāja form of Siva is also an exquisite symbol of dancing.

Saivāgamas describe saven varieties of *Tāṇḍava Nṛtyās* said to have been performed by Lord Śiva, each variety being a speciality of a particular temple, depending on its hoary tradition. The seven varieties of *Taāṇḍava* are known by the names of *Ānanda Tāṇḍava*, (The Dance of Bliss), *Sāndhyā Tāṇḍava* (The Evening Dance), *Umā Tāṇḍava* (The Dance with Umā), *Gouri Tāṇḍava* (The Dance with Gowri), *Kālikā Tāṇḍva* (The Dance with Kāli), *Tripura Tāṇḍva* (The Dance of Destruction of the Three cities) and *Saṁhāra Tāṇḍva* (The Dance of Destruction). Of all the forms of dancing images of Śiva, the *Ānanda Tāṇḍava* image is more widely worshipped than others. It is this image that is enshrined in the great temple at Cidaṁbaram and on whom Dīkṣitar has composed several songs. The *Kṛti* '*Ānanda naṭana prakāśa*' in *rāga Kēdara* belongs not only to the group of *Pañcabhūta Liṅga Kṛtis*, but also emphasises the interpretaiton of Śiva as a Master Dancer.

According to the most commonly accepted *Sthalapurāṇā* legend, in *Dārukavana*, the sages had grown very proud of their profound learning. Śiva wanted to teach them a lesson. So he took the form of *Bhikṣāṭana mūrti* and was escorted by Viṣṇu in the grab of Mōhinī. *Ṛṣis* and *Ṛṣis*, patnīs got infatuated with Mōhinī and Śiva respectively and abandoned their hermitages. Later on, the *Ṛṣis* realized the trick played by Śiva. In order to destroy him, the *Ṛṣis* performed and *Abhicāra homa*, from which a tiger, an antelope and a serpent rose to attack Śiva. Śiva killed the tiger and wore its skin and the antelope (*Śārṅgadhara*) and serpent were worn by Śiva as ornaments on his hand and neck respectively. Finally, the *Ṛṣis* sent the *Apasmāra puruṣa* himself on Śiva. Śiva placed his divine foot on him, pinioning him to the ground and danced a glorious Blissful dance, witnessed by all the gods and goddess. When Lord Viṣṇu narrated this to Ādisēṣa, the latter also wished to see that dance, and performed *Tapas*. In response to this *Tapas*, Ādiśeṣa was born as Patañjali (*pat* + *añjali*; he is supposed to have falled in the form of the baby into the folded hands of Anasūyā who was praying for a son) and in Vyāghrapāda's company awaited the advent of Lord Śiva and performance of his *Tāṇḍva*.

Vyāghrapāda was a sage who prayed to Lord Śiva and aspired for possessing strong and swift tiger feet (*Vyāghra pāda*), which would enable him to procure all the available flowers in the forest for the Lord at Cidambaram. Lord Naṭārāja blessed him. As a result of severe penance later, he was also favoured with witnessing of the dancing of Naṭārāja at Cidambaram.[31]

E. Kṛtis on Śiva

The Number 'five' seems to be quite significant in regard to Lord Śiva. *Vedas* and *Purāṇas* describe Śiva as *Pañcamukha* (One with five faces). His *Mantra* '*Namaḥśivāya*' consists of five letters, popularly known as *Pañcākṣara Mantra*. Śiva as cosmic Dancer Naṭarāja is the embodiment and manifestation of divine energy in *pañcā krityās* (five activities) — *Śṛiṣṭi* (creation), *Sthiti* (maintenance), *Saṁhāra* (destruction), *Tirōdhāna* (concealment), and *Anugraha* (favour). According to tradition, Śaṅkara brought from Kailāsa five *Liṅgas* and consecrated them at five holy places — *Muktiliṅga* at Kēdāra, *Varaliṅga* at Nīlakaṇṭha Kṣētra of Nepal. Mōkṣaliṅga at Cidambaram, *Bhōgaliṅga* at Śrīṅgerī and *Yogaliṅga* at Kumbakonam. These are only a few examples. A lover of traditions that he is, Dīkṣitar also follows number 'five' in his *Kṛtis* on Śiva. He has composed on the five elemental forms of Lord Śiva as *Pṛthvī, Appu, Tejas, Vāyu and Ākāśa* and also on a group of five *Liṅga* — *Hāṭakeśwara, Valmikēśwara, Siddheśwara, Acalēśwara* and *Ānandeśwara* — ensined in Tyāgarāja temple of Tiruvārūr. For example in, Dīkṣitar's compositions Śiva is praised as :

1. *Pañcākṣara mantra* (*Rūpaṁ*) - embodiment of *Pañcākṣarī mantra*

   (*Ēkāmranātham—Gamaka Kriya—Ādi*)

2. *Pañcabhūta prapañcātmakena*—one who is the embodiment of the world created with five elements

   (*Mahādēvena—Dēvamanohari—Ādi*)

3. *Pañcamahā pāpōpaśamanēna*—one who is the retriever of man from the five great sins (*Mahādēvana—Dēvamanoharī—Ādi*)

4. *Pañchānanam*—five faced

   (*Paśupatīśvaram—Śivapantuvarali—Ādi*)

5. *Pañcanada kṣētra Prakāśita*—Praṇatārthihara of Tiruvayāru

   (*Praṇatārti haram—Nāyaki—Ādi*)

6. *Śrīṭyādipañcakṛtyākaraṇēna*—Śiva who is the cause of the five activities of *śṛṣṭi*, *sthiti*, *laya, tīrodhāna* and *anugraha*

   (*Tyāgarājana saṁrakṣītōhaṁ—Sālaga Bhairavi - Ādi*)

7. *Śabdādi pañca tanmātradhara*—Śiva is responsible for the five *tanmātrās.*

   (*Siddhīswarāya—Nīlāṁbari—Chapu*)

8. *Bhāva pañca kōśa vyatīriktena—Śiva who* forms the limits of the five *kośas* of the human body.

   (*Ānandēśvarena — Ānanda Bhairavī ṭ Chapu*) *etc. Etc.*

Śiva is generally worshipped in the form of *Liṅga* (phallus) fixed on a pedestal. It has come to be recognized as a perfect symbol of the formless, all-pervading Diving Being, unlimited by time and space. In *Skanda Purāṇa* it is said 'Sky is the shaft and the earth is the pedestal; all gods dwell in the *Liṅga*; since the whole creation finds its origin and rest there, it receives the name *Liṅga*'. The five places (*Panca Bhūta Liṅga Sthalas*) where the famous and most sacred shrines for the five *Liṅgas* have been built, represent the apex of five triangled figures, which represent the five *Bhūtas* (elements), of which the entire world is made up.

The five faces representing Śiva—*Tatpuruṣa, Aghōra*, *Vāmadēva, Ṣadyōjāta* and *Īsāna*—are collectively known as *pañca Brahmas* by *Śaivāgamas*.

Āgama is a term used for the science which lays down the rules of worship of the various deities like Śiva, Viṣṇu, Dēvi, Gaṇapati and other divinities of the Hindū pantheon. It prescribes the rules regarding the architectural design of the temple, the icon, the method of temple workship and rituals and aspects like pageants, procession and festivals which are common annual and periodical features in all Hindū temples. The different *Āgamas* like *Śaivāgama*, *Vaiṣṇavāgamas*, *Śāaktyāgamas*, etc. have the above detials regarding Śiva, Viṣṇu, Dēvi, etc. Whatever may be the *Āgama*, they are closely linked with *yogic* and *tāntric* principles, knowledge (*jñāana*) and fulfilment.

Viṣṇu Dharmōttara Purāṇa describes *Ṣadyojāta* which faces west to be of pearl-like colour of the full moon and represent the Earth (*pṛthvītattva*), *Vāmadeva* faces north, has red colour and represents water (*Jala*). aghōra which faces in dark blue and represents Fire (agni). tatpuruṣa faces east, has golden[37] colour and represents air (*Vāyu*). And Īśāna facing upwards has crystal white colour and represents sky (*Ākāśa*).

Religious scriptures mention that the five faces of Śiva imbibing the five elements take their abode in the five '*cakras*' in the human body, which also contain the same five elements — *Ṣaḍyōjāta* dwelling in *Mūlādhāra*, *Vāmādēva* in *Maṇipūraka*, *Aghōra* in *Swādhiṣṭhāna*, *Tatpuruṣa* in *Anāhata* and *Īśāna* in *Viśuddhi cakras*. Hence, the place, where the *Pṛthvī*, *Appu*, *Agni*, *Vāyu* and *Ākāśa Liṅga* of Śiva are worshipped, are all related to one another to form a unit.

Yōga and *Upaniṣads* speak of realization of the highest truth. The path of this realization is explained in *Upaniṣadic* passages. For example, in *Taittirīya Upaniṣad* a passage says, 'From Him, that is, the Ātman, is born *Ākasa* (space), from *Ākāśa Vāyu* (wind), from *Vāyu Agni* (fire), from *Agni Apa* (water), and from *Apa Prithvi*' which carries weighty meaning.[35] It traces the evolution of the great elemental powers which brought forth both the external and internal universes, that is, the world that is outside man as well as the one that is within him. It also places the elements in order of evolution and what is more, derives them ultimately from the Supreme *Ātman*. *Yōga* maintains that if the mind could reach the '*Ṣaṭchakras*' passing from one another till it reaches the *Ājñā Cakra*, then the reverse process will take place leading to the realization of the *Ātman*. When the *Yōgī* is able to do so, the element of earth will lose itself in the higher one of water, that of water in the element of fire, that of the fire in the element of wind and that of wind in the Element of *Ākāśa* i.e., the space which will finally lose itself in the Creator — the *Ātman*.[35] *Purāṇās* narrate that Śiva while dancing at Cidaṁbaram as Naṭarāja stirs the *Space* which imbibes in itself the other four elements of wind, fire, water and earth, into activity; consequently these elements make themselves manifest and urged by His Divine Power assume the form of universe of 'names and forms'.

F. Other Temple Deities

Dīkṣitar refers to the three aspects of Dēvi in some of his *Kṛtis* :

1. *Samasta Viṣvōtpatti Sthiti Layādi Kāḷe* |

   (*Śrī Nīlōtpala Nāyikē ṭ Nārī Rīti Gouḷa ṭ Rūpaka*)
2. *Māyāmaya Viṣvōtpatti Sthiti Laya Kāraṇyāḥ* |

   (*Nīlōtpalāmbi Kāyāḥ ṭ Māyā Māḷava Gouḷa ṭ Chapu*)
3. *Samasta Viśvodaya Sthit Laya Mūla Prakṛita* |

   (*Namastē Paradēvatā — Dāvarañji — Tisra Eka*)

The following are a few such examples in which the consort's name is underlined for easy recognition:

1. *Abhayāṁbā Jagadaṁba Rakṣatu*

   .... Īśa Mayūranātha rañjanī |

   (*Kalyāṇī ṭ Ādi*)
2. *Paradevatā Bṛhatkuchāṁba .....*

   Mahāliṅga Mōhinī |

   (*Dhanyāsi — Ādi*)

3. *Mīnākṣī Me mudam dēhi .....*

   Mahādēva Sundarēśa priya |

   (*Gamaka Kriya ṭ Ādi*)

4. *Bṛhadaṁba Madaṁba .....*

   Mahadēva yuvati |

   (*Bhānumatī ṭ Ādi*)

5. *Balāṁbikē Pāhi .....*

   Śaṅkaranārāyaṇa Manorañjanī

   (*Manōrañjani ṭ Mathya*)

6. *Jñānāṁbikē Pālaya māṁ ....*

   Konkaṇēśa Lalāna |

   (*Sēnagraṇi - Tisra Eka*)

7. *Ēhi Annapūrṇā ....*

   viśvēśa manōllāsinī

   (*Punnāga varāḷi — Ādi*)

8. *Nīlōtpalāṁbāṁ Bhajare ....*

   Vīdhi Viṭaṅka Tyāgarājantaraṅgaṁ |

   (*Rīta Gouḷa — Chapu*)

9. *Śrī Maṅgaḷāṁbikāṁ ....*

   Kuṁbhēśa manōllāsinī |

   (*Ghaṇṭa — Jhampa*)

10. *Dharmasaṁvardhinī ....*

    Pañcanadīśōllāsinī

    (*Madhyamāvatī — Rūpaka*)

11. *Kāśī Viśālākṣīṁ ....*

    Kāśī Viśveśvara manōllāsinīṁ |

    (*Gamaka Kriya — Rupaka*)

12. *Aṁba Nīlāyatākṣī ....*

    Śiva Kāyārōhanēśollāsinī

    (Nilāmbarī — Ādi)

13. *Aruṇācala nātham ....*

    Apita Kucamba sametam |

    (Saranga - Rupaka)

14. *Cidaṁbara Naṭarāja mūrtīṁ ....*

    Śivakāmī patiṁ

    (Tanukṛti — Chapu)

15. *Śāli Vaṭīśwaram ....*

    Śaila Suta Kāntimatī līlāṁ

    (Dēvagāndhārī — Ādi)

16. *Tyāgarāja Virājate ....*

    Nilōtpala Nāyika Sahavāso |

    (Athana — Rūpaka)

Dīkṣitar repeatedly refers to this highest objective of *Tāntric Sādhana*, i.e. *Mōkṣa* in a number of *Kṛtis*. A few instances are given below :

1. Aṁbikā is the bestower of the final liberation — '*Samasta Kaivalya pradē*'

   (Śaila Rāja Kumārī — Śaila Dēśākṣī — Ādi)

2. Goddess Annapūrṇā is adept in blessing Her

   devotees with deliverence, which is the

   noblest of the four *puruṣārthas* — *'Trayātīta Mōkṣa prada Cature'*

   (Annapūrṇe — Sāma — Ādi)

3. Dēvī Mahiṣāsura Mardhinī confers pleasure here

   on earth as well as *Mōkṣa* — '*Ihapara bhōga Mokṣa Pradāyini*'

   (Mahiṣāsura Mardhini - Gouḷa - Kh. Chapu)

4. Dēvī will bless her devotees with all the
   four kinds of deliverence .i.e. *Sālōkya*, *Sārūpya*, Sāyujya and Sāmīpya —
   Salōkyādi mukti dāyinī'
   (*Trilōcana Mōhinīṁ — Bhairavi — Ādi*)
5. Dēvi is fond of being worshipped accroding to
   Vāma mārga,
   '*Vāma mārga priyakarī'*
   (*Mātaṅgī — Ramāmanōharī — Rūpaka*)
6. Goddess Abhayāṁba has been praised as the one to
   be realized through the famous '*pañca makāra's*
   the five methods professed by the secret cult
   of *Vāmācāra*.[37]
   Pañca makārayai'
   (*Abhayāṁbikāyai — Yadukula Kāṁbōdhi — Rūpaka*)

In his songs on Nīlōtpalāṁba of Tiruvārūr, where the *Tāntraic* worship and rituals were strictly followed, Dīkṣitar emphasises the relationship of this Goddess to *Kaula Mārga*.

1. Goddess Nīlōtpalāmba is followed by the Kaula sect.
   '*Kaulinyāyai*'
   (*Nīlōtpalāṁbikāyai — Kedāra Gaula — Ādi*)
2. Goddess Nīlōtpalāṁba is praised as Yōginī
   belonging to Kaula sect.
   '*Kula Kaula mārga yōginyāḥ'*
   (*Nīlōtpalāṁbikāyāḥ — Gaula — Rūpaka*)
   She is '*Rīti Kaulini'* i.e. belongs to Kaulas.
   (*Nīlōtpalāṁbaṁ — Rīti Gaula — Chapu*)

Dīkṣitar, *Kṛtis* bear excellent testimony to his familiarity and vast branch of knowledge in *Mantrākṣaras*. The several *bījākṣaras* like *Oṁ*, *Hrīṁ*, *Śrīṁ* etc. occur repeatedly in them. In the following examples, *bījākṣaras* have been underlined for ready reference.

(a) *'Ōṁ Kāriṇī'*, Dēvī is the embodiment of *Ōṁkāra* (*Annapūrṇe — Sāma — Ādi*)

(b) *Hrīṁkāra Sarasīruha Jhaṅkāra Bhramarī'*

(Himācala Kumārīṁ — Jhaṅkāra Bharanari — Rūpaka)

She is the queen bee buzzing around the lotus of *Hrīṁ Kāra.*

(c) *'Hrīṁkāra bījākāra vadana'*

(Śrī Kāntimatim — Dēśi Siṁhārava ṭ Ādi)

Hrīṁkāra symbolises her face.

(d) *Śrī Kamalāṁbike (Śrī Rāga — Kh. Eka)*

This *Navāvarṇa maṅgaḷa Kṛti* not only starts with '*Śrī*', the *bījākṣara*, but even the name of the *Rāga* itself is *Śrī*.

(e) *Śrī Madhurāṁbike — Kalyāni ṭ Kh. Chapu*) *Śrī* being the *mantra* of Mahālakṣmī, the auspicious one, it has been used in innumerable *Kṛtis,* particularly as the starting syllable.

(F) *Śrī duṁ Durge ṭ (Śri Rañjanī — Kh. Ēka)*

Here '*Śrī*' and '*duṁ*' are two different *bīja mantras*.

(G) *'Ārādhayāmi Śatataṁ gaṁ gaṇapatīṁ souḥ Śravaṇaṁ'*

(*Śrī Rāja Rājēśwarīṁ — Madhyamāvatī — Rūpaka*) Dīkṣitar declares here that he always prays to Gaṇpati, whose *bījamantra* is *gaṁ* and to Lord Subrahmaṇya, whose *bīja mantra* in *Souḥ*.

Thus, the various *Kṛtis* of Dīkṣitar on different details acquire the sacred stature of *Māntric* scripture, whose efficacy stands out when sung and repeated with devotion and faith. Some instances during his life- time, like bringing welcome showers to the parched lands near Sāttur (*Ānandāmṛita Karṣ iṇi — Amritavarṣiṇī — Ādi*); obtaining timely assistance for meeting his basic needs, unasked, after praying to Mahā Lakṣmī, (*Hiraṇmayīṁ - Lalitā — Rūpaka*); curing his disciple Tambiappa of disposed planets in his horoscope and teaching him to sing them in order to propitiate these planets (*Navagraha Kṛtis*); would place his compositions in a unique category belonging to a higher plane. They are not mere musical compositions to be just heard, enjoyed and forgotten, but to be contemplated and sung with faith and devotion as one would do in the case of *Mantras*.

The fact that the lores like *Lalitā Sahasranāma*, *Lalitā Triśati* and *Soundarya Laharī* greatly inspired Dīkṣitar is evident from the close parallellism between these lores and many of his *Kṛtis*.

In the first instance, let us consider *Lalitā sahasranāma,* from which Dīkṣitar seems to have drawn the maximum number of *Nāmāvaḷis* for his *Devī Kṛtis.* A few words about *Lalitā Sahasranāma* would be essential to understand its significance in *Mantra śāstra/Śrīvidyā. Lalitā Sahasranāma* occures in *Brahmāṇḍa purāṇa* and the *nāmāvalis* stem from the *Upaniṣadic* idea underlying the statement '*Ēkaṁ sad vipra Bahudhā Vadanti*' (the great Truth in one but variously described).

As already mentioned earlier, according to the *Tantra Śāstra,* each *Dēvatā* is worshipped as a *Mantra* or a letter form and Dēvī is also propitiated as a diagram or *Cakra*. The *tāntric* lores like *Lalitā Sahasranāma, Soundarya Lahari, Muka Pañca Śati, Lalitā Triśati, Devī Khaḍgamāla stōtra, Dēvī Bhāgavata* etc. Glorify Lalitā Tripura Sundarī as the presiding deity of *Śrī Vidyā*. In these, Lalitā Mahā Tripura Sundarī is meditated upon as red in complexion, with the brilliance of countless Suns and coolness of innumerable moons; has four hands, a sugarcane bow with arrows, symbolizing the five primordial bases of the world of sense; noose denoting attractions (of the world — *Rāga*) and the goad suggesting repulsion.[39]

Dīkṣitar's description of Devī is also mostly on the same lines :

She is :

(a) *Dinakaraṁ Kōṭi Prakāśa Kāyē* |

(Kāmākṣī — Bilahari ṭ Ādi)

Shining like crores of suns,

(b) *Pūrṇa Candrikā Śitāle* |

(Śrī Rāga Rājēśwarī — Pūrṇacandrikā ṭ Ādi)

Shining cool like a full moon,

(c) *Ravi Candra tēja prakāśinī*

(Śrī Śūlinī — Śaila Daśākṣi — Ādi)

Shining like Sun and Moon

(d) *Ārakta Varṇa Rūpiṇya*

(Nīlōtpalāṁbikayāṁ — Pūrvī Gauḷa — Rūpaka)

has the complexion of blood red-colour,

(e) *Pāśaṅkuśe Kṣu Kārmuka pañca suma bāṇahaste*

(Īśānādi — Sahāna — Rūpaka)

Wears the noose, Goad, Bow and arrows

Symbolising the things mentioned above.

In many *Kṛtis* Dīkṣitar praises Dēvī as seated in the glorious *Śrī Cakra*, which is a symbol of the universe and represents its diverse aspects and the divine cause for the same. At different places, he names the particular *Āvaraṇa* or particular *Dēvatā* or *yōginī* belonging to this Śrī Vidyā cult.

1. *Kāmatantra vitaraṇa naḷinyai —*
   Trikōṇāyai -
   (*Nilōtpalāṁbikē — Kedāra gaula — Ādi*)
2. *Śivaśaktimaya navavaraṇe*
   (*Nīrajākṣī — Hiṇḍola ṭ Rūpaka*)
3. *Lalitāṁbikāṁ Cintya —*
   Trikōṇa vāsinīṁ —
   (*Lalitāṁbikāṁm — Dēvakṛiyā — Ādi*)
4. *Citratara Sampat pradē śrī vidyē —*
   (*Paradēvatā — Husēni — Ādi*)
5. *Vāsinyādi vāgdēvatā —*
   (*Dēvī Jagadīśwarī — Bhairavī — Rūpaka*)
6. *Koulinī — Mantriṇī — yōginī —*
   (*Paradēvatā — Śaṅkarābharaṇa — Rūpaka*)
7. *Gupta tara Mārgakula yōginīṁ —*
   Sā kara Rūpiṇīṁ —
   Samayācāra Prāvṛttinīṁ —
   (*Sandhyā dēvīṁ — Dēvakṛiyā — Ādi*)
8. Nāda Bindu kalā rūpama niśam —
   (*Śiva Kāmīpatiṁ — Nāṭa kurañji — Ādi*)
9. *Rakta śukla miśra prakāśinī*
   (*Abhāyaṁba — Kalyāṇī — Ādi*)
   refers to the innermost triangle of Śrī cakra.
10. *Sūryāgni candra maṇḍala madhya vāsinīṁ*
    (*Āryāṁ Abhayāṁbām — Bhairavi — Tripuṭa*)
    This example also refers to the same.
11. *Trailōkya mōhanādi cakrēśwarī -*
    Mūlādi Navadhārēṣwarī -

Pañca daśākṣarī -

(Kanakāṁbarī — Kanakāṁbarī — Rūpaka)

12. *Sarvānanda māyā cakra vāsinī — Kāmēśwarī —*

(Paravatarājakumārī — Śrīrañjanī — Ādi)

13. *Navacakra bindu pīṭha Nivāsinī —*

(Navaratna Vilāsa — Navaratna Vilāsa — Ādi)

14. *Viśuddha cakra sthita*

(Kāmākṣī Māṁ Pāhi — Suddhadēśi — Rūpaka)

15. *Dēśa kāla vastu rūpa Divya cakra Madhyastha*

(Īśānādi Śivākāra — Sahana — Rūpaka)

Śrī Cakra is described as the symbol of the universe. It shows the evolution proceeding from the beginning of time towards where space manifests itself in the material world. This is what Dīkṣitar is referring to.

16. *Navacakra Svarūpāvatāre*

Nāda Brahma vācaka Tāre

Śiva Paramānandāmṛta dhāre —

(Gowrī Gīri Rājakumārī — Gowrī — Rūpaka)

17. *Sarvanāndamaya Cakra Vāsinī —*

Sampradāya Kulōttīrṇa yōginīṁ —

(Pāhimām — Mōhana — Rūpaka)

18. *Nava yōginī cakra vikāsinī*

Bindu Nāda vaśaṅkari

(Vaṁśavati — Vaṁśavati — Ādi)

19. *Pañcāṣatpīṭha Rūpiṇī —*

refers to the 500 sacred Devi *pīṭhas* mentioned in various *Purāṇā —*

Pañca daśākṣarī —

(Pañcaśatpīṭha Rūpiṇī — Dēvagāndhāra — Ādi)

20. *Kāmakōṭi Pīṭha vāsinīṁ —*

    Samarasya sampradāya kulōttīrṇa yōgiṇiṁ

    (Kāmākṣī — Kalyāṇi — Rūpaka)

21. *Vasu kōṇa Dasara pīṭha sthitaṁ*

    (Kāmākṣī māṁ pāhi — Śuddhadēśī — Rūpaka)

22. *Kādi Hadyādi manu Viśwāsinī —*

    refers to *kādi maṭa* and *Hādi maṭa* of Śrī vidyā (*Nīlōtpālāṁba* — R. Gaula Chapu)

23. *Hrīṁkāra bījākṣara vadanam -*

    (Śrī Kāntimati — Dēśī Siṁhārava — Ādi)

24. *Samarasya vibhavayāṁ*

    Kādi vidyā dāyikayāṁ

    (Madhurāṁbikayāṁ — Dēśi Siṁhārava — Rūpaka)

25. *Pañca daśākṣarīṁ prasiddha — Kāmeśswarīṁ*

    (Ekāmrēśa Nāyikē — Cāmaram — Ādi)

26. *Kādi Hādi Sadi Mantra Rūpinī Kaulinī*

    (Śrī Madhurāmbikē — Kalyāṇi — Kh. Chappu)

27. *Kādi vidyā siddhānta yukta —*

    (Sadāśraye — Cāmaram — Rūpaka)

G. Kamalāmbā *Navāvarṇa Kṛtis*

Dīkṣitar's group *Kṛtis* on Goddess Kamalṁba have been aptly hailed as *Kamalāṁba Navāvaraṇa Kṛtis*. As a *Śrī Vidyā Upāsaka,* Dīkṣitar has completely dedicated this group for describing the nine *Āvaraṇas* methodically, giving the details of the *Yōginīs*, *Siddhis*, the presiding Deity, the name of the *Cakras* and other aspects. Each *Kṛti* deals with one *Āvaraṇa*. These *Kṛtis*, in addition to bring enjoyed as musical masterpieces by lay listeners, would astonish the few who have the privilege of being well-versed in these lores or at least an inkling about them and make them marvel at Dīkṣitar's genius in effortlessly introducing and deftly handling such a difficult branch of ancient knowledge as *Tantra śāstra*. Goddess Kamalmbā is enshrined in the Tiruvarur temple. She is deemed to be in penance with a view to joining Her consort, Lord Tyāgarāja. *Kamala* means lotus. The *yōgic cakras* in the body are also believed to be lotus-shaped. According to *Tantric* beliefs,the Tiruvārūr temple itself represents *Śrī Cakra* — the *Sapta prakāras* or saven enclosures representing the seven outer *Āvaraṇas*. The *Garabhagraha* represents the innermost triangle or the eighth *Āvaraṇa* and the *Pratiṣṭhā mūrti* (idol) itself represents the *Bindu* or the ninth *Āvaraṇa*. Even now, the *Nava Āvaraṇa pūjā* is performed in the Kamalāṁba precincts strictly according to *tāntric* cults. As such, it is quite appropirate that Dīkṣitar chose Devī Kamalāṁbā as the object of his *Navāvaraṇa Kṛtis*.

The Kamalāṁbā group *Kṛtis* are eleven in number, the first and the last being respectively the invocatory and auspicious ending (*maṅgaḷa*) *Kṛtis*. The invocatory song '*Kamalāṁbike*' is in *Ṭoḍī Rāga (Rūpaka)*. In this *Kṛti,* Dēvī Kamalāṁba is glorified as the presiding deity of *Kamalālaya* (*Kamalalaya Tīrtha Vaibhava*), as a great patron of music (*Saṅgīta rasikē*), as bestower of deliverance (*Vikalēbara mukti dāna nipuṇe*) and as one who confers excellent poetic abilities (*Śukavitva pradāyike*). It would seem that Dīkṣitar was praying to Goddess Kamalāṁbā to bless him with high musical fantasy coupled with spantaneous poesy to enable him to compose the *Navāvaraṇa Kṛtis*, replete with lofty ideas pertaining to Indian religion and ritual.

In *Śrī Cakra,* the first *Āvaraṇa* is called *Trailōkyamōhana Cakra Bhūpura*. This outermost *cakra* is square in form, being actually made up of three squares, one inside the other. The squares have openings at the four cordinal points. On the lines forming the outermost square are worshipped in the ten *Siddhis* — *Aṇimā, Laghimā, Mahimā, Iṣitva, Icchā, Vasitva, Prāpti, Prākāmya, Bhukti and Sarvakāmya*. On the lines forming the middle square there are eight mātrikas. On the lines forming the inner squae of *Bhūpura* are worshipped ten *mudrā śaktis*.[40] In this *Cakra* reside the 15 *Nityas* — from *Kāmēśwarī Nitya* to *citra Nitya*. *Prakaṭa yōginī* resides here. This *Āvarana* deals with *Jāgṛtavāste* (*swakenners*) and *Sthūla Śarīra* (physical body) of *jīva* as well as the latter's experiences in *Prakṛti अं, आं, सौं* are the *bījākṣaras*. By praying to this *Cakra,* one is believe to be *blessed* by Goddess Lalitā, with control to three worlds and all-round prosperity.

The first *Āvaraṇa Kṛti 'Kamalāṁba Saṁrakṣatu'* is in *Ānanda Bhairavi Rāga — Miśrachapu tāḷa*. Kamalāṁba has been described as '*Trailōkya mōhana Cakravartinīṁ*'. Dīkṣitar alludes to Bhūpura as Kṣitipura — She is the Empress who enchants the three worlds called Bhūpura. Dīkṣitar refers to the *Siddhis* Aṇimā etc. Here as :

'*Aṇimādi Siddhīśwarī*' and to

'*Nitya Kāmēśwarī*' *Śaktis*

The *yōginī* of this *Cakra* '*Prakaṭa yōginī*' is also mentioned in the *Caraṇa*. *Prakaṭa yōginī* means one who has supreme yogic power.

The second *Āvaraṇa* in *Śrī Cākra* is called '*Sarvēśa Pari Pūraka Cakra*'. It has 16 petals representing the *Pañcēndriyas, Pañca Prāṇas, Pañca Karmēndriyas and Mantra*. It has 16 *śaktis* — viz., *Kāmakarṣiṇī, Buddhyakarṣiṇī, Ahaṁkarakarṣiṇī, Śabdakarṣiṇi, Sparśakarṣiṇi, Rūpakarṣiṇi, Rasakarṣiṇi, Gandhakarṣiṇi, Cittakarṣiṇi, Dhairyakarṣiṇi, Smṛtyakarṣiṇi, Nāmakarṣiṇi, Bījakarṣiṇi, Ātmakarṣiṇi, Amṛtakarṣiṇi, Sarirakaṣiṇi* — presiding over the aspect indicated by their names like *Kāma, Buddhi, Ahaṁkāra, Śabda* etc. Laghimā is the Siddhi here. *Gupta yoginī* resides here as *Āvaraṇa Dēvatā*. The Swapnāvasthā or the inner conscience of the body is supposed to be experienced in the neck region, while worshiping this

Āvaraṇa ऐं, क्लीं, सौं, are the *Bījākṣaras* of this *Cakra*. It is believed that the devotees of this *cakra* will be blessed with fulfilment of all auspicious things in life.

The second *Navāvarṇa Kṛti 'Kamalāṁbāṁ Bhajane'* is in *Kalyāṇi rāga — Ādi tāḷa*. Dīkṣitar glorifies Kamalāṁba as the mistress of the second *Cakra*, which fulfills all desires —

'*Sarvaśā Pripūraka cakra Swāmini*' and refers to the *Yōginī*, as '*Gupta yōgini*' in the *caraṇa* of the *Kṛti*. Kamalāṁba is pleased by the 16 *Śakti*s — *Kāmakarṣiṇe* and others residing here.

— '*Kāmakarṣiṇyādi Rañjani*'. As the presiding deity of Śrī Vidyā, She is being attended on either side by fanwielding I akṣmī and Saraswatī —

'*Kamalā vāṇī Sevita Pāraśvāṁ*'

Dīkṣitar, while referring to the Gūpta *yōginī* of this *Cakra* also alludes to Durvāsā worshipping Devī, recalling the sage as one of the 12 main devotees of *Śrī Vidyā* —

'*Durvāsārcita Gūpta yōginī*'

She is the embodiment of *Brahma Vidyā* and hence called — '*Haṁsini*'.

The third *Āvaraṇa* in *Śrī Cakra* is called *Sarva Saṁkṣābhaṇa Cakra*. This *Cakra* has eight petals and is red in colour. *Mahimā Siddhi* is worshipped here. '*Sarvakarṣiṇī*' is the *mudrā*. The reason for the birth of *Jīvātmā* and his bodily pleasures is mentioned in this *Cakra*. The eight *Śaktis — Anaṅga Kusuma, Anaṅga Mēkhala, Anaṅga madana, Anaṅga madanātura. Anaṅga rekha, Anaṅga Vāgini, Anaṅga kūśa* and *Anaṅga mālinī* - preside over the different aspects of speech (*vacana*), grasping (*adāna*), walking (*gamana*), rejecting (*visargan*a), pleasurable feeling (*ānanda*), relinquishment (*arpana*), concentration (*upadana*) and detachment (*upekṣāa*).

*Guptatara yogini*s are the *Āvaraṇa Devatās* here, ह्रीं क्लीं are the *Bījākṣaras*. This *cakra* is believed to bless the devotee with true wisdom.

The third *Āvaraṇa Kṛti* is '*Śrī Kamalāṁbikayā Kaṭākṣitohaṃ*' in *Śaṅkarābharaṇa — Rūpaka*. In this *Kṛti*, Dīkṣitar speaks of the eight *Śaktis* mentioned above as — *'Anaṅga Kusumādyaṣṭa Śaktakarayā'*. He also refers to the red colour of the *Saṅkṣōbhaṇa cakra* form of Devī *'Aruṇa varṇa Saṅkṣōbhaṇa Cakra Karaya'*. Regarding the eight petals representing eight *vargas* of alphabets — *Ka, Ca, ṭa, ta, pa, yaṁ, saṁ, haṁ* and the *Guptatara yōginī*, residing therein, Dīkṣitar puts it as :

'Aṣṭa vargātmaka gupta tarayā'

He also refers here to *Manmatha* as one of the 12 devotees of Śrī Vidyā — *'Anaṅgādyupāsitāya'*. He prays to Dēvī, Kamalāṁbā who resides in this eight-petalled louts — *'Aṣṭa daḷābja sthitāya'*, who holds bow and arrow in the hand and is the ocean of mercy.

'*Dhanurbāṇadhara karayā*

Dayā śudha sāgarayā |

for having blessed him with divine bliss and selfrealization, *Śrī Kamalāṁbikāya kaṭākṣitōhaṁ*

Sacchidānanda paripūrṇa Brahmāsmi

The fourth *Āvaraṇa* is called *Sarva Soubhagyadāyaka Cakra*. It has 14 petals. *Īṣitva* is the *Siddhi* worshipped here. हैं हूं क्लीं हसौं : are the *Bījākṣaras*. *Sampradāya yogini* is the *Āvaraṇa devatā*. This *Āvaraṇa* indicates the presence of *Īśswara* in all the 14 worlds; hence the worship of this *Cakra* itself is highly auspicious and it is called the '*Sarva Soubhāgya dāyaka cakra*'. The *cakra* with 14 angles is also called *Bhuvanēśvara*, *Manvasra* or *Caturdaśara*. The 14 angles forming the petals are called as *manukoṇas*. The 14 *Śaktis* worshipped here are, *Sarva Saṅkṣōbhinī, Sarva vidravinī*, *Sarvakarṣiṇī*, *Sarvahlādini*, *Sarva Sammohinī*, *Sarva stambhini*, *Sarvajhṛmbhinī*, *Sarva vaśāṅkari, Sarva rañjani*, *Sarvon mādini, Sarvārtha sādhini, Sarva sampatti purāṇi*, *Sarva mantramayi and Sarva dvandva kṣayandari*. These fourteen principle Nāḍis in the human body mentioned in *tantras* called *Alambuṣa*, *Kuhu*, *Viśvodari*, etc.

In the fourth *Āvaraṇa Kṛti*, *Kamalāṁbikāyai in Kāṁbōji* is set to *Atta Tāḷa*, Dīkṣitar deftly weaves the name of the *cakra* and *rāga mudrā* into a single line of *sāhitya* — '*Sakala Soubhāgyadāya kāmbōja charaṇāyai*', while praising the Dēvi's exquisitely beautiful lotus-like feet that is the source for all auspicious things. He also refers to the 14 *Śaktis* — *Saṁkṣōbhiṇī Śakti* and others — belonging to the IV *Āvaraṇa* —

'*Saṁkṣōbhiṇyadi Śiaktiyuta*

Caturthavaraṇayai'

He also refers to the 14 worlds by praising Devī as the protector of the said 14 worlds — '*Prakaṭa Caturdaśa Bhuvana Śaraṇāyai*' and the 14 angles forming the 14 petals are mentioned as the auspicious 14 *manu kōṇas* —

'*Śōbhanākāra manukōṇāyai*'

Eulogising Dēvī as the one with a liking for the traditional, he gives out the name of the *yoginī* of this *cakra Sampradaya yōginī*, as

'*Sampradāyantaḥ Karaṇāyai*'

Since *Dēvi in* this *cakra* is called *Mahāmāyā Rūpī*, Dīkṣitar glorifies her as '*Hṛṁkāra Pūjyāyai*', *Hṛṁ* being the *Bījākṣara* of *Mahāmāyā*.

The fifth *Āvaraṇa* is Śri Cakra is called *Sarvārtha sādhaka cakra* or *Bahirdaśāra cakra*. It has ten angles. *Vaśitva* is the Siddhi worshipped here. Sarvonmādinī is the *mudrā*. Kulottīrṇa Yōginī resides here, this name indicating increase in wisdom. The ten *Śaktis* — *Sarva siddhiprada*, *Sarva sampat Prada*, *Sarva priyaṅkarī*, *Sarva duhkha vimōcini*, *Sarva mṛtyu praśamani*, *Sarva vighna nivāriṇi*, *Sarvāṇga sundari* and *Sarva saubhāgya dāyini* — reside here. These 10 Śaktis preside over the *daśa prāṇas*. Here Devī is said to be representing the ten incarnations to Lord Viṣṇu — '*Daśāvatārātmaka Viṣṇu varūpi*'. are the *Bījākṣaras*.

The fifth *Āvaraṇa* Kṛti '*Śrī Kamalāṁbī Kāyāḥ param*' is in *Bhairavī rāga*, *Jhampa tāḷa*. In this *Kṛti*, the Śākta principle that Mother Goddess in the supreme creator, representing all the *tattvas* is brought out.

'Kṣityādi Sivānta tattva Swarapiṇyāṁ'

Devī is the Great Mother of Śiva, Visṇu and Brahmā —

'Śrī kānta Viṣṇu Viriñcādi Janayitrayaḥ' and She presides over the *Bahindasara Cakra* or fifth *Āvarana* of the Śrī Cakra, waited upon by, Pārvatī, Lakṣmī and Saraswatī —

'Bahirdaśāra Cakra sthitya asēvita

Bhairavī Bhārgavī Bhāratyāḥ'

She is served by the 10 *Śaktis Saravasiddhiprada* and others —

'Sarva Siddhi pradādi daśa Śaktyārādhitamūrtā'

Dīkṣitar mentions that Dēvī inspires the *yogic sādhanas* for the *puruṣārthas* and thereby spells out the name of the *Āvaraṇa* —

'Sarvārtha Sādhaka Spūrtha'

He says Dēvī is glorified by the worship offered by *Kulas* and *Kaulas* (the two *Śākta* sects) —

'Śrōtrādi daśa Karaṇātmaka

Kula Kaulikādi Bahuvidhōpāsita Kīrta'

Indirectly, Dīkṣitar is also referring to the Kula yoginī who resides in the Āvaraṇa as well as the *Kaula* way of worshipping in diverse ways.

The sixth Āvaraṇa in Śrī Cakra is called *'Sarva Rakṣākara Cakra'* (*Antardaśāra Cakra*). This Cakra too has 10 petals in the form of 10 angles. This is also known as Mālini cakra as the Dēvī here is called Tripuramālinī. It is presided over by 10 Śaktis — *Sarvajña*, *Sarva Śakti*, *Sarvaiśwarya Prada*, *Sarvajñāna mayī*, sarvavyādhi Vināsini, Sarvadhāra Swarūpa, Sarva Pāpahara, Sarvānanda mayi, *Sarva Rakṣā Swarūpiṇi*, *Sarvapsita Phala prada* ruling over the ten function of vital fire or *Agni*, namely *recaka* (elimination), *pācaka* (digestion), Śoṣan2a (removing the doṣa of Jaṭharāgni), dhak (burning) *plovaka* (flooding i.e. giving *rasa* which helps jaṭharāgni) *kṣāraka* (bile-secreting), *udgāraka* (belching), kṣōbhaṇa (churning flood), *jhṛṁbaka* (yawning) and *mōhaka* (causing pain and swoon). *Nigarbha yōgini* is present here; this name indicates that the Śakti resides in the cave of the heart. Prākāmya is the Siddhi and Sarva mahāṅkuśa is the mudrā. हीं क्लीं क्लें are the Bijākṣaras.[43]

The 6th Āvaraṇa Kṛti 'Kamalāṁbikāyāḥ' is in *Punnāgavarāli rāga* set to Rūpaka tāḷa. In this Kṛti Kamalāṁbā is described as the mistress of the Antardaśara cakra i.e. Sarva Rakṣakāra cakra which symbolises the 10 form of vital fires or agni -

'Dēsa Kalātmaka vahni Swarūpa

Prakāśāntardaśāra,

Sarva rakshākāra cakrēśwarayāh'

She is the Mistress of the Cakra (also called) Mālinī, where the ten *śaktis* — Sarvajña and others — preside -

'Sarvajñādi daśa Śakti Sammata

Mālinī Cakrēśwaryaḥ'is *Kuṇḍalinī Śakti*, Dēvī has included in herself all 60 alphabets (which are the *mātrikas* of Śrī Vidyā) -

'Tridaśa viṁśadvarṇa garbhiṇī kuṇḍalinyaḥ'

Dīkṣitar also indicates that Dēvī is worshipped through 10 *mudrās* —

'daśa mudrā samarādhita kaulinyāḥ'

Dēvi is the *yōga Śakti* in the *Nigaraha yōginī* form, who controls the activities of the ten *Indriyas*—

'Daśakaraṇa Vṛtti marīci nigarbhayōginyāḥ'

Dīkṣitar refers to the alphabets allotted to this Cakra '*Ka cha varga dvayā mayā*'. It may be recalled that all alphabets from A (अ) to *kṣa* (ा) have been distributed over the nine *Cakras*, where they are worshipped as *mātrikas*.

The seventh *Āvaraṇa* is termed '*Sarvarōgahara Chakra*'. It is also called *Vasu kōṇa* or *Aṣṭa kōṇa*. It has eight petals made up of eight angles. This cakra is presided over by eight Śaktis — *Vāsinī, Kāmēśwarī*, *Mōhini*, *Vimala*, *Aruṇa*, *Jayini*, *Sarvēśwari* and *Kaulini*, controlling *Śita* (cold), *Uṣṇa* (heat), *Śukha* (happiness), *Duḥkha* (pain), *Icchā* (desire) and the three *guṇas* of *Sattva, rajas* and *tamas*. By *Upāsanā,* here, the *Sādhaka* achieves controls over the *guṇas* and becomes uneffected by the *dvandvas* (opposites). In this *Cakra,* the *rahasya* yōgini resides. She is capable of driving out the disease of '*Ajñāna*' (ignorance). This *Āvaraṇa* itself is known as '*Jñāna Swarūpa*' — the embodiment of *Jñāna*. Bhakti is the *siddhi* here and *Sarva khecari* is the *mudrā*. श्रीं, सौं : are the *Bījākṣaras*.

The *Kṛti* on the saventh Āvaraṇa, *Śrī kamalāmbikāyām* is in *Sahāna rāga* and *Tripuṭa tāḷa*. This *cakra sarvarōgahara* being the *jñāna swarūpa*, Dēvi is praised as holding the playing the *vīṇā*, *vīṇā vādana* symbolically standing for *sādhanā* for *jñāna* —

'kara dhṛita vīṇā vādinyāṃ'

Devi Kamalāmbā is Hṛm (ह्रीं) Mantra swarupiṇī. *Hṛṁ* is also the bījākṣara of this Cakra. Dīkṣitar praises Devī as :

Hṛṁkāra Vipinā hiraṇyaṁ

Hṛṁakāra Suśarīriṇyāṁ

Hṛṁkāra taru mañjaryāṁ

Hṛṁakārēśwaryāṁ Gowryām

(Dēvī Gowri who is the female deer wandering in the garden of *Hṛṁ* Matra, who has the beautiful body called Hrīṁakāra, who is like a bunch of flowers on the tree known as Hṛṁ Mantra and who is the owner of Hṛṁ mantra). This has close resemblance also to the Lalitā Triśati namas based on the Bījākṣaras of Śrī Vidyā of which Hṛṁ is the most important as *Bhuvaneśswarī mantra*. Dēvi is the *Rahasya* yoginī who is understood by Hari, Hara and Brahmā —

'Virañchi Harīśāṇa harihaya vādita

Rahasya yōginyāṁ'

She has the 8 vāgdēvatās Vāsini and others residing in the Cakra —

Parādi vāgdēvatā rūpa

Vāsinyādi Vibhāginyāṁ

Dēvī, the Rājayōginī, occupies the Cakra — Sarvarōgahara — Which has the power to dispel all diseases to which the mortal bodies are prone —

Carātmaka Sarvarōgahara

nirāmaya Rāja yōginyāṁ

The *Iṣṭamavaraṇa* or the eighth *Āvaraṇa* is called the '*Sarva Siddhi Prada Cakra*'. It is the innermost triangle. At the three corners of this triangles are the *Śaktis Kāmeśwarī*, *Vajreśwari* and *Bhaga mālinī* representing *Avyakta* or *Prakṛti*, *mahat*, (cosmic/*Buddhi*) and *Ahṁakāra*. The three corners also represent the three *guṇas* and three pīṭhas of *Kāmarūpa*, *Pūrṇagiri* and *jālandhara*. In the centre is the *Auḍḍiyāṇa Pīṭha*. In this *cakra* resides the *Ati Rahasya yōgini*. In the space sorrounding the triangle at the five *tanmātras* (represented by five arrows of *Kāma*), *manas* (His sugarcane bow), *rāga* (His noose) and *dvēṣa* (His goad). *Bhavopaniṣad* says—

Śabdāditanmātraḥ pañca puṣpa bāṇa

mana Ikṣu dhanuḥ rāgaḥ paśō Dveśō aṅnkuśaḥ

In this Cakra dwells the *Icchā Siddhi* and the *mudrā Sarvabīja mudrā*. This *Āvaraṇa* is characterised by *Nāda*, the sacred sound.[46]

Dīkṣitar's kṛti in *Ghaṇṭa Rāga* — Ādi tāḷa — Śrī Kamalāṁbikē Prathama. Dīkṣitar appeals to Kamalāṁbike with various names to confer all Siddhis — Sarva Siddhi Pradāyike happens to be the name of the Cakra also. Notable among all these epithets are Bhagamālini, (who is one of the deities of the triangle or trikoṇa) and Tripura-ambika (the mistress of the Tripura or the three aspects of *Manas*, *Citta* and Buddhi). She is the resident of the triangle which dispels the miseries —

'Śāntāpahara Trikōṇa gēhe'

Kamalāṁbikā is present in the triangle with Kāmēśwarī and other Śaktis —

'Sakāmēśwarī Śakti Samūha'

Dīkṣitar beautifully puts it that the gates (of this *Āvaraṇa*) are resounding continuously proclaiming salvation for the devotees :

'*Santatamukti Ghaṇṭamaṇi*

Ghosayamāna Kāta dvare'

It is significant that this being the last but one *Āvaraṇa*, it is like the final gate opening into the central point where Dēvī is deemd to confer uninterrupted Divine Bliss and deliverance to the devotee —

'*Sadakhaṇḍaika rasa Prabhāve*'

Dīkṣitar recalls *Lalitōpākhyāna nāmāvaḷī*, referring to the ten incarnation of Lord Viṣṇu as caused by the ten fingers tips of *Lalitā Dēvī*[48]

'Karāṅguli Nakhōdaya Viṣṇu daśāvatārē'

He also refers to the '*Pañca tanmātras*' and '*Pāśāṅkuśas*' sorrounding the triangle (*Trikōṇa*) where the *Ati Rahasya yōginī* dwells :

Antaḥ karaṇkṣu kārmuka

Sabdādi pañca tanmātra

Viśikhādyanta Rāga Pāśa

Dvēśāṅkuśadhara Karēti Rahasya Yōginī Parē —

The 9th Āvaraṇa is called the 'Sarvānandamaya Cakra'. It is the *Bindu* or point where the devotee realises Dēvī, and divine bliss, which is beyond words and imagination. The *Siddhi* here is *Brahma Swarūpa prāpti*. It connotes the concentration of all the *mantras* and yōga. Here Mahā Tripura Sundarī Lalitā is in union with Kāmeśwara and *Para parati Rahasya yōginī* resides. This cakra is made up of 3 *bindus* of *Rakta*, *Śukla* and *Miśra* colours signifying the 3 tējas — Sūrya, Sōma and Vahni.[49]

In the final 9th Āvaraṇa Kṛti in Atiri (Rūpaka) Śrī Kamalāmbā jagati, Dīkṣitar has excelled in giving the details of Śrī *Vidyā upāsana* in a crisp manner. This being the final Āvaraṇa Kṛti, Kamalāṁbā is hailed for victory repeateldy :

Śrī Kamalāṁbā jayati

Aṁbā Śrī Kamalāṁba jayati

Jagadaṁbā Śrī Kamalāṁbā jayati

Śṛṅagāra rasa Kadaṁba mandamba Śrī Kamalāṁba jayati

Cit Biṁba pratēn Bimbēdu Bimbē Śrī Kamalāmbā jayati

The direction of the *Sāhitya* also portrays ecstatic devotion.

Dīkṣitar mentions the mythology of *Śrī Cakra* in a two-line *Sāhitya* given below. Dēvī Kamalāṁba is residing in the centremost point (*bindu*) of the *Śrī Cakra* (*Śrīpura*) in a bejewelled mansion (*Chintāmaṇigṛha*), where she is seated on the lap of Śiva, Kāmēśwara, who is sitting on the cot that is Śiva himself (*Śivākāra- snachasthita*).

Śrīpura bindu madhyastitha cintāmaṇi mandirastha

Śivākāra manca śiva Śiva Kamēśwarankasthā

Śrī Kamalāṁbā | |

Kamalāṁbikā is Mahā Tripura Sundarī here at *Bindu*, worshipped by Mahaviṣṇu.

'*Śūkarananadyārcita Mahā Tripura Sundarī*'

She is Rāja Rājēśwarī, residing in the *Sarvānandamaya Cakra*, whom Dīkṣitar is meditating upon—

'*Rājarājēśwarīṁ Śrikara Sarvānandamaya*
Cakra Vāsinīṁ Suvāsinīṁcintayēhaṁ'

Dēvī imparts lustre to Sun, Moon and Fire (Agni). It may be remembered that the *Bindu* in this Āvaraṇa represents the three *tējas* — Sun, Moon and Agni. Dīkṣitar says —

'Divākara Śīta Kiraṇa Pāvakādi Vikāsakarayē'

Here Kamalāṁbā is reported to be extraordinarily skilled in dispelling the triple sorrow of Ādhyātmika, *Ādi Bhautika* and *Ādi Daivika* which are the cause for all fear.

'Bhīkara Tāpatrayādi Badana Dhurīṇa Tarayā'

Devi is the Great Mother — 'Śrīmātre' (the first name of the Lalitā Sahasranāma) from whom the creation follows — *Śrī Mātre hamasta*' prays Dīkṣitar. Devī as the presiding deity of Śrī Vidyā has been referred to as the one worshipped by the famous 12 devotees — Kāma and others — practising Kādi Vidyā, Hādi Vidyā and Sādi Vidyā —

'*Kāmādi dvādaśabhīrūpasita*
Kādi Hādi Sādi Mantra Rūpiṇyāḥ

She is the Para brahma Swarūpiṇī resplendent — '*Brahmamaya Prakāśinī*' — in Śrī Vīdyā. Kāmakalā Vilāsa is the Śākta tantra according to which Dēvī is worshipped in Samayamāta, established by Śaṅkarācārya, who gave the worship a *Vedāntic* stamp of pristine purity. According to Samayamata *Śiva* and *Śakti* are inseparable — and when they are in union and '*Samarasya*' exist between them, creation follows. In this kṛti Dīkṣitar spells out this concept when he says —

Kāmakalā pradarśinī
Samarasya nidarśinī

Apart from giving this graphic description of Śri Vīdyā in the ninth *Āvaraṇa*, Dīkṣitar has made the Kṛti bristle with the grammatical beauty of *vibhakti*. While the first to saventh *Āvaraṇa kṛtis* are in saven *vibhaktis* and the eighth *Āvaraṇa Kṛti* is in the eighth *vibhakti*, the ninth *Āvaraṇa Kṛti* is composed in such a way, that it contains in its sāhitya all the eight *vibhaktis* :

1. *Śrī Kāmalāṁbā jayati* — *Prathama* *vibhakti*
2. *Mahā Tripura Sundarīm chintayahaē* — *Dvitīya* *Vibhakti*
3. *Vikāsa Paraya Prākaṭyā Para*

Paraya Pālitah - *Tritīya* *Vibhakti*

4. *Cinmātre Namastē* — *Caturthī* *Vibhakti*

5. *Paradevatāyāha Sakalaṁ jātam* — *Pañcamī* *Vibhakti*

6. *Kādi Hādi Sādi Mantra Rūpiṇyaḥ*

Paramāspada — *Ṣaṣṭhi* *Vibhakti*

7. *Śiva guru guha Jananyāṁ*

matccittam vilayatu — *Saptami* *Vibhakti*

8. *Brahma maya Prakāśinī*

Nāma Rūpa Vimarṣiṇī

Kāma Kalā Pradarśinī

Samarasya nidarśinī - *Sambhōdhana* *Prathama*

The *Mangaḷa Kṛti* of *Kamalāṁba Navāvaraṇa*, Śrī Kamalāṁbikē is in the *Śrī Rāga* — Kh. Ēkatāla. In this auspicious *rāga* Dēvi Kamalāṁba whose *Mantra* is *Hṛī*, has been praised using various epithets like Lalitā, Mahā Tripura Sundarī, Bhuvanēśwarī and Ēkākṣarī. In the company of Śiva, she is in *Rāja yōga*, waited upon by Rāma and Vāṇī -

Śiva Sahitē |

Rāmāvāṇī Sakhi Rāja yōga Sukhi |

Notwith standing the fact that Dīkṣitar has spared no pains to give elaborate details of *Śrī Vidyā/-Śrī Cakra* in these *Kamalāṁba Navāvarṇa Kṛtis*, a couple of his other *Kṛtis* are also worthy of mention wherein the has given an encyclopaedic pictures of *Śri Cakra*, its *Āvaraṇas*, *Yōginis*, the *Bījākṣaras* of each *Cakra* and finally the well-known *pañcadaśī* — "*ōḍa Sākṣarī mantra* itself.

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44. *Ibid.*
45. *Ibid.*
46. *Ibid.*
47. *Ibid.*
48. *Ibid.*
49. Lalitā Sahasranāma Nāmāvaḷi, '*Karanguḷi Nakhōtpaṇṇa Nārayāna Daśakṛti*'.
50. *Ibid.*, K. Nārāyaṇaswāmī Iyer, pp., 143-55

VII

MUSICAL ANALYSIS OF TEMPLE *KṚTIS* – IV

Introduction

The earlier chapters dealing on the *Kṣētra kṛtis* of the music trinity formed the bulk of the compositions on this specific area of study. However, their impact from earlier composers and post-trinity composers cannot go unnoticed and undiscussed. Positively the music trinity derived inspiration and were influenced by the *Kṣētra kṛitis* of the great king Shahaji and the devout singer Mārgadarśī Śēṣayyaṅgar, whose influence is specifically seen in the compositions of Swāti Tirunal.

The composers of the post-trinity period were innumerable. However, as said earlier, the composers creating *Kṣētra kṛtis* were less in number like Vīṇā Kuppiayar, Tanjore Quartette, Muthia Bhāgavatar and Pāpanāśam Sivan. The lone living composer of the contemporary period is Tuḷasīvanam whose compostions, reflect the theme of the study.

The present chapter deals on the *Kṣētra Kṛtis* of the above *Vāggeyakāras*.

1. King Shahaji

There have been many royal composers, royal musicians and royal musicologists. Among them king Shahaji of Thanjāvūr, the eldest son of king Venkōji occupies an honoured place. He was a great man of letters and parton of learning and fine art. He has been eulogises in scores of *kāvyas* and hundreds of songs, all of which are now preserved in the Saraswatī Mahal Library at Thanjavur. His period was the golden age of literature, art and philosophy in the Kāverī delta and the titles *dakṣiṇa* bhōja and *abhinava bhōja* that he earned are true tributes to his patronage and active participation in the great cultural renaissance and allround creative activity that were witnessed during this time.

A study of Shahaji's works is bound to help us in understanding the state of Carnatic music during the pre-trinity period and in judging how far, if at all, any departure was made by the trinity and their contemporaries from the trādition as handed down through the generations immediately preceeding them.

The *Yakṣ-agāna* which was also known in his time was the forerunner of the operas of Śrī Tyāgarāja and Svāti Tirunāḷ Mahārāja.

It is interesting to note that the *Syananandurapūravarnana Prabandham* of Svāti Tirunāḷ, the royal composer of Travancore, has a striking similarly to the Pallaki Sēva Prabandham. Besides giving a detailed description of the Lord from head to foot and of the deities associated with Him, the drama of the Kerala ruler also describes in detail the dance of beautiful damsels in the front yard of the temple based on the songs set ot *śruruti* and *laya* along with the accompaniments of flute and *mṛdaṅgam*. It also deals with the procession of the deity led by the *mahārāja* to a hunting ritual. Like Shahaji's compositions Svāti Tirunāḷ's compositions too embrace a number of languages. But unlike Śvāti Tirunāḷ, Shahaji has composed many *Kṣētra kṛtis* or *kīrtanas* in praise of the deity enshrined in different holy places. Some of the *Kṣētra kṛtis* of Shahaji are listed below :

'*Kaḷakanti*' in *Vasantabhairavī rāga* is in praise of Lord Siṅgaperumāḷ, now in Vennatrraṅgarai on the outskirts of the town of Thanjāvūr. It is said that a demon called Thañjāsura, who was responsible for Thanlavur getting its name, gave so much trouble to the people of this town and that Lord Nārāyaṇa took to the form of Narasiṁha and killed him to save them. From that time, the place came to be known as Thanjāvūr.

'*Emōyani*' in *Ghaṇṭārava rāga* is in praise of Lord Bṛhadīśvara of Thanjāvūr.

'*Ikane*' in *Mōhana rāga* is in praise of Lord Konkaṇēśvara of the west street of Thañjāvūr.

'*Chala dhanyulithine*' in *Pūrvī rāga* is in praise of Tyāgēśa of Tiruvārūr.

'*Namida parakuśeya*' in *Gowri rāga* is in praise of the goddess Kamalāmbā of Tiruvārūr.

'Campaka vanavāsī' and 'Vinta jūdare' both in Asāvērī rāga on god Rājagōpālasvāmī of Mannārguḍi.

'Nī padābja' in Asāvēri rāga on goddess Brihatkucambāḷ of Tiruvidaimarudūr.

'Amba Varamulīmma' in Gowḷipantu rāga is in praise of goddess Abhyāmbika of Māyavaram.

'Ādarimpavē mā tālli' in Asāvērī rāga on goddess Abhiramavalli of Tirukkadaiyūr.

' Tyāga vaidyēśvara' in *Pantuvarāḷi rāga* is in praise of Lord Vaidyanātha of Vaidīśvaran kōyil.

'Tyāgeśa Vaidyesuni' in Pūrvī rāga is in praise of goddess Daivanāyakī of the same place.

'Mukkanti nīve' on god Muthukamārasvāmī of the same place.

'Iyakaradaiya' in *Pantuvarāḷi rāga* on god Cattanāthasvāmī of Śīrgāḷi.

'Daya sēyavambā' in Nādanamakriya rāga is in praise of goddess Kāḷi of Śīrgāḷi.

'Taruṇālavu manasu' in *Kāpi rāga* on god *Vṛddhagirīśvara* of Vṛddhācalam.

'Intiki rare' in *Pūrvī rāga* is in praise of Lord Ēkāmbaranātha of Kāñcīpuram.

'Ilagu tāḷune' in Sāraṅgā rāga is in praise of Lord at Dharampuri.

'Tirukkōṭīśsvara nammu' in Bilahari rāga is in praise of Lord Tirukkoṭīśvara of Dīpāmbālpuram.

'Nī dayagaligite' in *Kāmbhōji rāga* is in praise of Lord Mallikārjunasvāmī of Śrīśailam in Andhra Pradesh. This song is noteworthy for its rasabhāva and meaning.

2. Mārgadarśī Śēṣayyaṅgāra

As pointed out by Subbarama Dīkṣitar in his *Saṅgīta Sampradāya Pradarśinī* Śēṣa Iyengar was a Śrīvaiṣṇavite. That he must been well versed in Tamil though all his compositions are invariably in Saṁskṛta, in evident from the fact that he has praised the beauty of *Nālāyira Divya Prabandham* in numerous Kṛtis besides referring to Ramānuja's commentary on *Brahmasūtra*. He also makes a mention of Vipranārāyaṇa in one of his kṛtis and this saint is none other than Tondar *Ādippodi Ālwār*. Now the cult of Vipranārāyaṇa is confined to South India. All these unequivocally point to the fact that Śeṣa Iyeṅgar must have belonged to South India, most likely to Tamilnadu.

Mārgadarśī Śēṣa Iyengar was instrumental in innovating the current framework of the *Kṛtis* consisting of the *Pallavī, Anupallavī* and *Cāraṇas*. *Pallavī* is the prop of the *kriti,* to be repeated at the end of each one of each one of the other sections. The *anupallavī* completes the picture of the melodic theme, which the Pallavī starts delineating. The *cāraṇas* represent a combination of the structural features of the *Pallavī* and *Anupallavī* and may be either single or multiple in number. Śēṣha Iyengar's *Kṛtis* with a single cārṇaṁ served as the model for Muthuswāmī Dīkṣitar's Samaṣṭi cāraṇa compositions while those with multiple cāraṇas were the forerunner of the Kṛtis of eminent composers like Tyāgarāja, Śyāma Śāstri and Swāti Tirunāḷ. However the vast majority of Śēṣa Iyengar's kṛtis have three or more caraṇas which are invariably quite long replete with compound phrases.

Most of these *kṛtis* are in praise of his *Iṣṭadeva* Śrī Rangaṅātha. Even now they, figure prominently among the items rendered during the *Ēkānta Sēvā* of the Śrīraṅgam temple and this holy tr*Ādition* is being continued to this day, by the sons of the late Vidwān Rāmāswāmī Iyengar who still enjoy the hereditary rights of the temple. They are based on *Mahura bhakti,* which deals with the dignified and lofty love symbolizing the yearning of the self for communion with the Supreme Lord. Thus, Śeṣa Iyengar has portrayed *Śṛṅgāra rasa* coupled with *Bhakti* in these compositions. He has employed diverse *rāgas* for his *kṛtis* including some *apūrva rāga* like *Karṇāṅka Śārṅga*, *ghaṇṭa*, *Gaulipantu* and *Jujavanti*. Many of his compositions have no indication of *tāḷa*; however *tālas* like *Ādi*, *rūpaka*, *Jhaṁpa* and *chapu* are mentioned in other cases.

Śēṣa Iyengar's pioneering role in the evolution of Kṛtis as a dominant art musical form, in addition to his lofty diction and remarkable mastery over phrases which sound bold and fresh even today, mark him out as a trail-blazer of Mārgadarśi. He steadfastly stuck to the rule that the starting notes of the Pallavī and

Anupallavī should bear either the *Saṁasvara Saṁvādhithva* or Sthāyīśvara relationship (as excellently) portrayed in his Ānandabhairavī kṛti 'Pāhiśēṣa').

In addition to poetic excellence, ihe Sāhityas of Śēśa Iyengar's kṛtis are outstanding examples of verbal felicity emanating from assonance, alliteration and rhyme. They abound in prosodical and rhetorical beauties such as *Prāsa*, *yati* etc. The fact that in his treatise *'Muhanaprāsa vyavasthā'*, Swāti Tirunāḷ copiously quotes examples of different phrases from Śēṣa Iyenar's kṛtis bears testimony to their preeminence in this respect.

Thus we have 48 *kṛtis* of Śeṣa Iyeṅgar available to us according to the following list ;

Beginning of the sang	*Rāga*	***Tāla***
Āñjanēya	*Mohanaṁ*	...
Bhajēhaṁ	*Gaulipantu*	*Ādi*
Dēvadēvānupama	*Bhairavī*	...
Gōpālāpāhi	*Dhanyasi*	*Ādi*
Jānakī manōhara	*Dhanyāsi*	...
Jayajaya Śrī	*Bhairavī*	...
Jayasugaṇālaya	*Bilaharī*	*Ādi*
Kalayē tāvakīnā	*Sāverī*	...
Kalayāmidaśaratha	*Suruṭṭi*	*Jhampa*
Kamalanayana	*Pūrvīkalyāṇī*	...
Kamalanayana	*Begaḍa*	*Ādi*
Kalayēham	*Suruṭṭi*	*Ādi*
Larimandja	*Suruṭṭi*	*Ādi*
Kōśalēndra	*Madhyamavati*	...
Mamavaraghuvīra	*Asāvēri*	...
Narasiṁha bhāva	*Bṛndāvanasāraṅga*	*Aṭa*
Nāthavāsmin	*Ṭōḍī ṭ*	
Nīlajīmūta	...	...

Pāhimāṁ Śrīraghu	Begada	Chāpu
Pāhimāṁ Śrīrama	Punnāgavarāḷi	...
Pāhiśēṣa	Ānandabhairavī	Rūpaka
Pāhi Śrīraghuvara	Ṭōḍī	...
Pāhigōpavēśa	Kalyāṇī	...
Pālayamāṁ dēva	Karnātakasāraṅga	Chāpa
Pāhiśrīrāmāramaṇa	Athāna	Tripuṭa
Raghunāyaka	Karnāṭakasāraṇga	Chāpu
Rāmapālaya māṁ	Bhairavī	...
Raṅgnāyaka	Kēdāragauḷa	Ādi
Raṅganāyaka bhujaṅga	Kēdāragauḷa	Ādi
Raṅgapatē	Darbār	Rūpaka
Re mānasa cintayā	Kalyāṇī	...
Sēvēhaṁ	Kēdāragauḷa	...
Sēvē śrīcaraṇa	Darbāra	Ādi
Sītevasumatī	Asāvēri	...
Sārasadaḷanayana	Surutti	Ādi
Śrīraghuvara	Ghaṇṭa	...
Śriraghukulavara	Sāvērī	Ādi
Śrīraṅgaśāyināṁ	Dhanyāsi	...
Śrīraṅgaśāyi	Kēdāragauḷa	...
Śrīrāma jayarāma	...	...
Śrīrukmiṇīśa	Athāna	Ādi
Śrīraghuvara	Sāvērī	Ādi
Vandēhaṁ	Jujāvanti	...
Vandē gōvindarājaṁ	Śaṅkarābharaṇa	...
Vandē vakuḷābhāraṇa	Mukhārī	...
Vañcitapāla	Kāmbōdhi	Jhampa

Vasavādi gēya	*Karnatakasāraṅga*	*Chāpu*
Yōjaya padanaḷinēna	*Kalyāṇī*	*Ādi*

3. Swāti Tirunāḷ

Mahārāja Swāti Tiruṇāḷ was born in A.D. 1813 in the illustrious royal family of Travancore in Kerala. His mother was Rānī Lakṣmī Bāī and father Rājarāja Varmā Kōil Tampuran of Chaṅganācerry. The real name of Swāti Tiruṇāḷ was Rāma Varmā, but according to the prevalent practice the prince's name was associated with the star which he was born and Rama Varmā was born on the day of Swāti star.

The education of Swāti Trinuāḷ was done under the supervision of Colonel Munro who appointed a very competent scholar and tutor Kocupilla Vāriar of haripād to each Saṁskṛta to the Mahārāja. The mastery of a number of language was considered as an accomplishment during his days and his the Rāmavarma Vijaya speaks of Mahārāja being a master of 18 languages.

Tanjore Subha Rao taught the Mahārāja Carnatic music in its refined form as current in Tanjore. The early lessons in practical music was given by Subrahmaṇya Bhāgavatar of Trivandrum, who was a prominent member of the troupe of musicians attached to the royal household. It was Merusvāmī, otherwise known as Anantapadmanābha gōsvāmī, a Maratta saint-singer who initiated the Mahārāja into the intricacies of Carnatic music and made him *Nādōpāsaka*.

His life was one of surrender to Lord Padmanābha and all his compositions whether, musical or literary, are in praise of his glory.

A. *Navarātri Kṛtis*

Among the compositions of Swāti Tirunāḷ, there are two groups of *kṛtis* which deserve particular attention. These are the *Navarātri kīrtanas* and the *Navaratnamālikā*. Of these two, the *Navarātri kīrtanas* stand supreme by virtue both of their special utility and continuous currency. They comprise a set of nine compositions which are being sung as the principal songs, one each on the nine days of the *Navarātri* festival, by the Ppalace musicians, before the goddess Sarasvatī in the *Navarātrimaṇḍapa* in the Fort Palace of the Mahārāja in Trivandrum during the musical performances in the evening. The following are the songs in this group.

Day of the *Navarātri*	**Beginning**	***Rāga***	***Tāḷa***
1.	*Dēvī Jagajjanani*	*Śaṅkarābharaṇaṁ*	*Ādi*
2.	*Pāhi māṁ Śri Vāgīśvarī*	*Kalyāṇī*	*Ādi*
3.	*Dēvi pāvanē*	*Sāvēri*	*Ādi*

4.	*Bhārati māṁ ava*	*Tōḍī*	*Ādi*
5.	*Janani māṁ ava*	*Bhairavī*	*Tripuṭa*
6.	*Sarōruhāsanajāyē*	*Pantuvarāḷi*	*Ādi*
7.	*Janani pāhi*	*Śuddha Sāvēri*	*Tripuṭa*
8.	*Pāhi janani*	*Nātakuriñji*	*Do.*
9.	*Pāhi parvatanandini*	*Ārabhi*	*Ādi*

On each of the nine days the particular song assigned to it is elaborately sung with extensive *rāgālāpana*, *tāna*, *niraval* and *kalpanā-svara*. Formerly the songs used to be rendered in a sort of group-singing the *rāga* and *tāna* being rendered by the chief musician, the kīrtanās by the other musician also along with him and the *svara* by all of them one after another. But now entire singing is left to the chief musician for the day and it is therefore, more individualized.

The first six songs are addressed to Sarasvatī and the last three to Pārvatī. They are form praises of the Deity, descriptions of her beauty and prayer for her *bhakti*. Sarasvatī is spoken of as spotless white in form, resting on a white lotus, wearing white silk, bearing the lute, the book, the rosary and the symbol of protection (*vīṇāpustaka-japavata-abhaya*) in her four hands and having the crescent moon on her head. She is the embodiment of all beauty and the abode of all learning. She is the consort of Brahmā and is worshipped by god like *Indra* and sages like Śuka, Sanaka and Nārada. She is kindness incarnate and generous in her gifts to her devotees. Pārvatī aslo is, in the songs addressed to her, spoken of as very charming in form, having the crescent moon on her head, bearing the trident in her hand and riding on the lion. She is the consort of Śiva and the slayer of the demons like Caṇḍa, Muṇḍa and Mahiṣa, and grants all the desires of the devotees.

The *sāhitya* is these songs is very poetic; it is charming both in its sound and in its sense. The flow of words is slow and stately in some and swift and simple in others, but graceful in all. Among the verbal embellishments, alliteration and rhyme mark all the compositons. The *prāsa* or alliteration in the second syllable in the different *Āvartas* in every *caraṇa* as well as the rhyme at the end of these *āvartas* characterize all of them. The ideas are also beautifully put and ornamented with some of the common figures of speach. The language is *Saṁskṛta*.

All these songs are kīrtanās and contain a *pallavī*, an *anupallavī* and three *caraṇas,* except the first song which has four. As they are constituted at present, they fall into three distinct triads from the structural point of view. The first two traids, which, as stated before, are addressed to Sarasvastī, comprise longer compositions, the *caraṇas* especially being often very long and heavy and so also each of their feet, whereas the lst triad, which is addressed to Pārvatī, comprises shorter and simpler pieces. The first two traids, again, are written in major, and except for the slight exception in the third song, in full-scale *rāgas* quite befitting the loftiness of their *sāhitya*, while the third is written in the minor and simpler *rāgas* also in constitutes *chowkakāla kīrtanas,* the latter constitues *madhyakāla kīrtanas*. The presence of *madhyakāla sāhitya*, except in the first songs, at the close of the *caraṇas* and in certain cases at the close of the *anupallavī* as well, in the first two traits distinguish them from the third. But there are some features which distinguished the first traid from the second. The most important of them is the presence of Solkattu in the *anupallavis* in the second triad which adds to its complexity. The absence of the *mudra* of Swāti Tirunāḷ namely '*Padmanābha*' or its equivalent in the first traid is also a noteworthy feature. In this connection, it may be borne in mind that though in the printed versions of these songs, the expression '*Padmanābhavilāsinī*' occurs in the third *caraṇa* of the third day's *kīrtans* in Sāvērī, it appeared to be erroneous as it means 'the consort of Padmanābha' which obviously Sarasvatī is not. The correct reading seems of be '*Padmabhāvavilāsinī*' which would mean 'the consort of Brahmā', which Saraswatī, of course, is.

B. *Kṣētra Kṛtis*

It was the avowed aim of Swāti Tirunāḷ to devote his talents as a poet and composer to sing the greatness and glory of God and pray for his mercy. Naturally, therefore, the major part of his musical output is comprized by the *Kīrtanas*, some of which are prayers for protection, peace of mind and spiritual progress, and the others hymns on the Deity, extolling the goodness and grandeur.

The *kīrtinas* so far known number about 200. They are mostly prayers and praises of Viṣṇu and other deities of the Hindū pantheon. Some are descriptive in nature and a few are narratives. One is *Rāgamālikā* in form and such a form is superimposed on another recently. Some are group compositions. Here, we shall confine our attention to the individual *kīrtans*, leaving the treatment of the others to their appropriate places.

The main bulk of the out put in the form of *kīrtanas* is in praise of Viṣṇu, his favourite deity manifesting himself as Padmanābha in Trivandrum and addressed as Anantapurēśa, Syanadūrēśvara etc. Among these some extol Viṣṇu as the supreme Lord and some are in praise of the *avatārs* like Rāma, Kṛṣṇa and Narasiṁha. But being convienced that all deities are manifestaitons of the Supreme Being, he has composed songs in praise of other gods and goddesses also like Śiva, Pārvatī, Lakṣmī, Sarasvatī, Gaṇapati, Subrahmaṇya and Hanumān. He however, speaks of these as always granting the desires of the devotees of Padmanābha.

Some songs are in praise of deities installed in particular temples. The following are a few instances. —

Beginning	***Rāga***	***Tāḷa***	**Deity Praised**
Dēva dēva māṁ pālaya	*Ṭōḍi*	*Chāpu*	Ādikeśava of Tiruvattār
Pañcabānatanuhara	*Pūrvīkalyāṇi*	*Ādi*	Śiva of Śrīkāntēswaraṁ
Kalayē pārvatīnāthaṁ	*Śāṅkarābharaṇam*	*Rūpakam*	Sīva of Sucīndra
Vande mahēśvaraṁ	*Ārabhi*	*Chāpu*	Siva of sucīndra

Pāhi tarakṣupurālaya	*Ānandabhairavī*	*Ādi*	Sīva of Vaikom
Mātangataṅayāyai	*Pantuvarāḷi*	*Ādi*	Pārvatī of Attiṅgal
Ānandavalli	*Nīlāmbarī*	*Ādi*	Ānandavalli of Padmanābhapuram
Śrīkumāraṅgarālayē	*Athāna*	*Ādi*	Lakṣmī of Kumāranallūr
Dēva māṁ ayi pāhi	*Kedāragowḷa*	*Ādı*	Subrahmaṇya of Haripād

Trivandrum itself cita specific mention as *Syanandūra* in some instances like the following :

Santatam bhajāmi	*Bilaharī*	*Chāpu*
Pālaya paṅkajanābha	*Ghaṇṭa*	*Ādi*
Bhaktaparāyaṇa māṁ	*Śaṅkarābharaṇam*	*Chāpu*
Pāhi maṁ Śrīpadmanābha	*Sāvēri*	*Rūpakam*
Vanajākṣaṁ cintayēhaṁ	*Madhyamāvati*	*Ādi*

There are a few songs which mention Pañcanadēśvara of Tiruvayyār and Bṛhadīśvara of Tanjore, but it is doubtful whether they are really by Swāti Tirunāḷ.

D. Utsava Prabandhās

Among the musical descriptions, the *Utsavaprabandha* stands out as the most important. It is a graphic decription of the ten day principal festival in the Padmanābhaswāmī temple. It is written in what is called *'Maṇipravāḷaṁ'* which is the name given for highly Sanskṛtized Malayāḷam. It contains 12 songs and 42 verses in different metres, most of them long. It is divided into twelve sections each containing a song and a few verses. The first section is an Introduction and the last a Conclusion, and the remaining ten are devoted to the description of the *utsava*, one for each day. Many of the songs have only *Pallavī* and Carṇas. The Caraṇas in most cases are five in number. The song describing the tenth day's procession runs as a continuous narrative without divisions into the usual components. Among the *rāgas* used are there are *Navarasam* and *Maṇgaḷakaisika*.

According to trādition, the temple of Śrīpadmanābhaswāmī was consecrated by sage Divākara of Anartapura in Gujarat. Lord Viṣṇu in the form of a little boy was playing his pranks on the sage with a view to testing his patience and devotion. The sage was for long delightfully tolerating them, although he could not know who the boy was. But once he got so much annoyed at the mischiefs at the time of his ritualistic worship, that he warded him off and spoke in rage. The boy immediately disappeared, uttering a warning that thereafter Divākara could see him only in Anantapura, the present-day Trivandrum. Realizing the mistake and full of disappointment, the old devotee journeyed to the south and at last saw him in the hollow of a tree in the forest, Anantavana, whereupon the gigantic tree fell down and was transformed into the Lord resting on *Ādiśeṣa*. The Lord reduced his form at the request of the sage to the present size. Divākara constructed a temple around the image. This story has another version substituting the famous saint Vilvamaṅgaḷa for Divākara. Some variations in the details are also met with. Swāti Tirunāḷ in his narrative follows the version connecting the temple with Divākara. This is appropriate because there are literary and epigraphical evidences to show than the temple has been in existence earlier than the age assigned to Vilvamaṅgaḷa, namely the ninth century A.D.

The first three section narrates the story. The apearance of the boy before the sage and his pranks with him are beautifully described in the first. In the second we find the sage, provoked by the boy swallowing one of his śāligrāmas, warding him off with his left hand at which the boy takes offence and disappears and the sage's subsequent wanderings and mental sufferings and final discovery of the Lord. In the third we get a description of the Lord head to foot and of the deities associated with him like Lakṣmī, Bhūmi, Jaya, Vijaya, Garuḍa, Nārada etc. The fourth is a description of the other deities installed in the temple like Narasiṁha, Rāma, Kṛṣṇa, Vyāsa and Sāsta. It contains also a string of verses in praise of Syanandūrapura (Trivandrum) as a holy place. The fifth is an account of the tīrthas in the place like *Padma, Varāha, Matsya, Śaṅkha, Cakra, dharma, Adharma* and *Pada* and of the different parts of the Padmanābhaswāmī temple like the *Śrībalimaṇḍapa*, *Mukhamaṇḍapa*, Kulaśekharamaṇḍapa etc., and of the sculptures therein. There is also a general account of the main ten-day festival in the temple conducted twice a year and of the different kinds of entertainments associated with it. Incidentally we are told that beautiful damsels dance in the front yard of the temple in keeping with the song sung with *śuti* and *laya* and accompanied by *mṛdaṅga* and flute, an item which has subsequently gone out of vague in the temple. The sixth section is devoted to a description of the festival, day by day, for the first eight days. The seventh details the items in the ninty day's function, the chief special item being a silent procession outside the temple up to a spot where the *Mahārāja*, who led the procession, performs a hunting ritual. An incidental purpose of this procession is stated to be the opportunity it affords for the worship of the deity to those who cannot enter the temple. The eighth *stabaka* describes the famous *Abhiśēkayātra*, popularly known as '*Arat* procession' on the concluding day of the festival, taking the idols of Padmanābha. Narsiṁha and Kṛṣṇa to the sea. In the next section is a graphic account of the sexennial festival called *Lakṣadīpa*.

The work is a fine specimen of Champu, with its elegant prose and enchanting prose. The verse which speaks of the bliss that Syanandūrapura provides, may be taken as an instance. The prose passage is a good description of Lord Padmanābha as seen by Divākara. Freely rendered in English this reads :

> The great sage saw the Lord majestic,
> Of boundless beauty and matchless mercy.
>
> Thousand hoods of the king of serpents,
> The lily-white couch for his repose,

Spread over him like a silken canopy,
Served as parasol bright and big,
His embodied golry, it would seem.
Goddess lakṣmī of golden hue
And goddess Bhūmi of grassy green
Performed *arghya* with tears of joy
At the looks of the Lord laden with love;
They offered him worship with the petals of lotus,
Their longing graceful glances at His frame,
And decked him with the lovely string of pearls,
Their attractive smile rĀdiating lusture.

Austere sages, with pleasures renounced,
Extolled him high as the saviour of the surffering
By the avatārs assumed from time to time.

Delighted at the service of *Jaya* and *Vijaya*
And the rest of the sort in the rotinue;
Glad at the charming hymns of glory
Chanted by *Garuḍa*, the worshipping vehicle'
Pleased at the fresh and fully fragrant
Flowers of Mandara showered in reverence
By youthful and graceful couple of *Apsarās*
Headed by Rambhā brilliant with jewels;
Happy at the sound of the auspicious drum
Played by the gods in adoring His feet
Held by Lakṣmī in herpalms benign
In love and privilege all her own.

Eager to draw his kindly eye
The Gandharva damsels displayed their dances,
Appaluded by all for the exquisite charm,

With steps in the tune with music melodious,
Blending in harmony pleasing and perfect
With the gentle drum. the lute and the flute,
And got much gratified at the look by the Lord.
And beamed forth His gentle smole spontaneous.
In approbation of the songs in his praise
Sung by these damsels of dazzling form,
With loosening hair and slipping garment,
Showing the mood roused by his sight.
Such was Lord; bliss it was to see Him.

The musical mind of the author provides the music of words and perfect harmony between sound and sense in several passages. The *ślokas* describing the march of the horses and the ten *ślōkās* beginning with all of them having the fourth line here as the refrain are instances.

This *Prabandha* is easily the best literary work of the *Mahārāja*.

The next work *Syanandūrapūravaraṇana Prabandha* 12 is a *champu kāvya* is easy flowing Saṁskṛta. It has 10 sub-divisions each called a stabhaka. The first stabhaka deals with the Pūjā of Divākra Yatīsvara, a devotee, and describes in an attractive manner, the sport of God who manifests himself to the yogin in the forms of an attractive boy. Towards the end of the chapter the ascetic becomes a little angry at the pranks of the child, at which the God suddenly disappears asking His devotee to see him at Anantavana.

The secand *stabhaka* deals with the pathetic guest of the *yōgin* which finally endowed with success. In the third *stabhaka* the Yatīśvara prays that the divine appearance is too much for him to mediate upon and accordingly, the God assumes smaller form. The fourth and fifth *stabhaka* deal with the '*Pratiṣ ṭha*' of God and the description is in complete agreement with the details to be verified even today at the shrine at Trivandrum. The sixth, saveth and eighth furnish a detailed account of the annual *utsava* in the temple. The last *stabhaka* is very realistic narration of the grand *lakṣadvīpa* festival in the Śrīpadmanābhasvāmi temple at Trivandrum.

The next work *Utsavaprabhandha* is a description of the two annual festivals in the temple written in Maṇipravāḷa style. It is also interespersed with gems of musical composition set to different rāga and tāḷa. It has 12 songs and 42 verses in different metres.

Bhaktimañjari is perhaps the most important of Mahārāja's literary productions. It is divided into 10 satakas each of which is written in a different metre.

It begins with Sravaṇam i.e., listening to the recitation and exposition of many works which deal with the manifestations of the Lord.

Then Kīrtans or utterance of the name of the Lord and singing of His glory. The 'smaraṇa' instils in him the desire to mediate on Him. 'Pādasēvana' is the service at places of the worship like temples.

'Arcanā' enables him to perform pūja and ritualistic concentration on Him. Vandanā makes him feel the presence of God before him and offer salutation in all reverence. Dāsya makes him feel more and more of his presence and develops and attitude of abject surrender. Sākhya turns the relationship of the servant and God to a friendship. *Ātmanivēdana* gives him a feeling of freedom from all worldly bondages.

Some other works are also attributed to his Highness. A work of *Sangītanāṭaka* type called *Yayāti-caritam* is said to be a production of his highness. Another work in the form of *Stotra* entitled '*Saṅgītakoti*', in which the names of many deities are incorporated, is also attributed to him.

The introduction of *Harikathā* in its best form was done by Mērusvāmī, his tutor and court musician. But the *Mahārāja* felt that an innovation in the existing texts of these discourses as possible. Hence he composed the two narratives '*Ajāmilōpākhyāna*' and '*Kuchelōpākhyāna*', both based on the stories from '*Bhāgavatapurāṇa*'.

The later work consists of 12 songs and 28 *ślokas*. It deals with the popular story of Kuchēla and his meeting the old companion Kṛṣṇa. The songs are all simple in form and of varying lengths, the *caraṇa* varying between three to five. The *rāga* are mostly the common ones excepting *Bihāg*, *Yamunakalyāṇī*, *Kāpi* and *Bībhas* in some songs.

The *'Ajāmilōpākhyāna'* consists of nine songs and 23 *ślokas*. Its story is clustered around a brahmin named Ājāmila, who because of bad deeds comes into contact with a courtesan and spends all his wealth by gambling and falls a prey to her charms. He gets ten children through her and the last one was named Nāryaṇa, the name of the Lord. When he nears his end of life, he is saved by Lord Narāyanā, since he utters his name during his end, though Ajāmila uttered only his son's name.

So far, 371 compsoitions of Swāti Tirunāḷ are known to us. Among them 200 are *kīrtanas,* mostly prayers and praises on Lord Viṣṇu and other deities. All his *kīrtanas* are in *Saṁskṛta,* except one in Kannada in *Śaṅkarābharaṇa rāga* beginning with '*Rājivākṣa bārō*'. But strangely, no *Kīrtana* is known in Malayaḷam nor in any other language.

Other than Viṣṇu, he has also composed songs in praise of Siva, Gaṇpati, Subrahmaṇya, Narsiṃha, Goddesses Pārvatī, Sarasvatī, Lakṣmī and Hanumān. There are also some songs in praise of different deities enshrined in various temples at different places.

Following Muthuswāmī Dīkṣitar he has adopted the method of interweaving the names of the *rāga* in his compositions — For example in *Āhiri*, *Mōhana*, *Lalitapañcama*, *Varāḷi*, *Śaṅkarābharaṇa kṛtis*.

Among the next group of *kṛtis* may be assigned the *Ghana rāga Kīrtaṇas* which, unfortunately forms only eight *kīrtanas*, the five in *Ghanarāga pañcakās* and three in *Dvitīyaghanarāga pañcakās*. They are :

Pāhi saure	*Nāṭa*	*Rūpaka*
Kāmajanaka	*Gauḷa*	*Āḍi*
Māmava padmanabha	*Varāḷi*	*Chāpu*

Śrīramana vibha	*Ārabhī*	*Āḍi*
Rinamadadrita	*Śrī*	*Āḍi*
Sarasīruhānābha	*Kēdāra*	*Chāpu*
Paripālaya māṁ	*Rītigula*	*Rūpaka*
Tāpasamanam	*Sāraṅganāṭa*	*Rūpaka*

The other group *kṛtis* are the *Navaratnamāla* which is set of composition for expressing the *Navavidhā bhakti*. The songs are :

Bhavadīyakathā	*Bhairavī*	*Ādi*
Tav. .amani	*Kēdāragauḷa*	*Jhampa*
Satataṁ Samsmarāmi	*Nīlāṁbari*	*M. Chāpu*
Paṅka jākṣa	*Ṭōḍī*	*Rūpaka*
Ārādhayāmi	*Bilaharī*	*M. Chāpu*
Vandē devadēva	*Bēgada*	*Jhampa*
Paramapuruṣa	*Āhīrī*	*Chāpu*
Bhavati viśvāsō	*Mukhārī*	*Chāpu*
Dēvadēva kalpayāmi	*Nāthanāmakriyā*	*Rūpaka*

Among his various compositions *Varaṇas* also occupy a significant place. He has composed *Tāna varaṇas, Chowka varaṇas* and *Pada varaṇas*. The list of his *varaṇas* include —

Indumukhī	*Śaṅkarābharaṇa*	*Aṭa*
Capalasampad	*Bhairavī*	*Aṭa*
Capalasampad	*Bhairavī*	*Aṭa*
Chalamela	*Śaṅkarābharaṇa*	*Aṭa*
Jagadīśa	*Śuddhasāvēri*	*Aṭa*
Dānī sāmajendra	*Ṭōḍī*	*Ādi*
Paramakula	*Saurāṣṭra*	*Rūpaka*
Pālaya māṁ	*Pūrṇacandrikā*	*Aṭa*

Māmava	*Bēgada*	*Aṭa*
Vanajākṣa	*Sāvēri*	*Ādi*
Sarasijanābha	*Athāna*	*Ādi*
Sarasijanābha	*Kāmabōji*	*Ādi*
Sarasijanābha	*mayamālāgauḷa*	*Ādi*
Saridisvasa	*Ṭōḍī*	*Aṭa*
Sātura kāminī	*Kalyāṇī*	*Ādi*
Sādaramiha	*Madhyamāvatī*	*Ādi*
Sādhu vibhatam	*Bhūpāla*	*Ādi*
Sa parammavivasa	*Ghaṇta*	*Ādi*
Sāmi Ninne	*Yadu kula Kambodhi*	*Ādi*
Sarasmṛdupada	*Kāmbōdhi*	*Ādi*
Sārassara	*Nīlāmbarī*	*Ādi*
Sā vāmā rusha	*Khamas*	*Ādi*
Sāvērihatanuja	*Sāvēri*	*Ādi*
Sumasāyaka	*Kāpi*	*Rūpaka*

Besides the above, there is also a *Rāgamālika* Swarajati in five *rāgas* i.e., *Kalyāṇī*, *Bēgada*, *Athāṇa*, *Surutti* and *Ṭōḍī*.

He has to his credit seven *tillanas* in *Dhanaśrī*, *Bhūpāla*, *Ṭōḍī*, *Ānandabhairavī*, *Pūrvī*, *Kalyāṇi* and one for which the *rāga* is not known.

The next set of his compositions are *Padās,* for which his contribution is remarkable. He has composed sixty-seven of these *padās*. They are in *Saṁskṛta*, Telugu, Kannada and Malayaḷam.

Among his *Rāgamālikās*, another type of compositions, the best-known is the *Sumaśāyaka* in *Kāpi rāga* with *Kalyāṇī*, *Khamas*, *Vasanata* and *Mōhana rāgas* set to *Rūpaka tāla* which is a *varṇam.*

The '*Rāgamālikā Kamalajāsyāshrtta*' is one which describes the 10 incarnation of Lord Viṣṇu with ten rāgas viz., *Mōhana, Bilaharī, Dhanyāsī, Sāraṅgā, Madhyamāvatī, Athāna, Nāṭakurñji, Darbāra, Ānandabhairavī* and *Saurāshtra*. The third is the *Pannagēndrasayana* with eight *rāgas*, viz., *Śaṅkarābharaṇa*, Kāmbōdhi, Nīlāmbarī, Bhairavī, Ṭōḍī, Surutti, Nādanāmakriya and Bhūpāla. The peculiarity of this Rāgamālika is that each section has eight *āvartas* for *sāhitya* and eight for *svara*.

The next most pouplar *Rāgamālikā* is '*Bhāvayāmi*', which was, in fact composed in *Sāvēri rāga* and later changed into *Rāgamālikā* with appropriate *Cittasvarās*.

4. Vīṇā Kuppayyar

If, among the music trinity, it was Tyāgarāja whose fame spread far and wide in their authentic musical versions, it was entirely due to his having had a large number of able disciples who came to the master for advanced training in music and were not notices. Tyāgarāja is stated to have had more than thirty disciples of calibre, who were with him for a few years during different periods of his life. The disciple who spent the longest period with him appears to be Wālājapet Venkataramana Bhāgavatar, who is stated to have spent 26 years of his life with his *Guru*. This was due to the fact that he was a resident of Iyampettai, known as Rāmacandrapuram, which was only a few miles away from Tiruvaiyāru. The other prominent disciples of Tyāgarāja were Tanjore Rāma Rao, Vīṇa Kuppayyar, Tillaisthānam Rāma Iyengar and Umayāḷpuram brothers, Kṛṣṇa Bhāgavatar and Sundara Bhāgavatar.

Vīṇā Kuppayyar was native of Tiruvotriyūr near Madras and perhaps spent only a few years with Tyāgarāja. He was known by the appellations of Vīṇā, Tiruvotriyūr and Nārāyaṇagauḷa Kuppayyar. He was born with music in his blood as his father was Sambamoorthy Śāstrī, a great musician and Vīṇā player. Kuppayyar not only learnt Vīṇā but also the Violin and came to be known as the '*Gāna Chakravarti*'. He was also a scholar in Saṁskṛta and Telugu and all his *Varṇams*, *Kṛtis* and group *Kṛtis* are in Telugu. He was one of the handful of disciples of Tyāgarāja who not only learnt the art of singing but also acquired that art of composing. The other disciples were perhaps excellent singers and became great performs, but very little is known about them as they have left no compositions. Even Tillaisthānam Rāma Iyengar and the two Umayāḷpuram Bhāgavatars come under this category.

An interesting anecdote is found in the life of Tyāgarāja. When Kuppayyar was undergoing *Gurukulavāsa* her never told his *Guru* that he was a *Vīṇā* player also. It is well-known that Tyāgarāja was a competent Vīṇā player. It is on record that one day, when Tyāgarāja was away, Kuppayyar started playing on his *Guru's* instrument. Tyāgarāja who returned in the meanwhile waited outside the house and listened to Kuppayar's music for some time before entering the house. Kuppayyar was started and begged the pardon of his *Guru* for playing on the latter's sacred instrument. Tyāgarāja naturally pardoned his disciple and appreciated the fact that he was also a Vaiṇika.

Kuppayyar was patronised by Sundara Mudaliār of Kōvūr, a rich land-lord, who was a patron of music. Madaliār was anxious that Tyāgarāja should visit his village and this took place only in 1837 when Tyāgarāja decided to visit *kāñcīpuram* at the invitation of *Upaniṣad Brahmam*. Taking advantage of this, Kuppayyar requested his *Guru* to visit Kovūr as well as Tiruvotriyūr. Kuppayyar's family diety was Veṇugōpālaswāmī and when Tyāgarāja visited his house at Tiruvotriyūr, he performed *utsavam* for his deity. Tyāgarāja's kṛti 'Veṇugāṇalōluni' ilkn Kēdāragaula is stated to have been composed by him on this occasion.

At the request of Sundara Mudaliār and Kuppayyar, Tyāgarāja visited Kovūr and composed five *Kṛtis* known as the *Kōvūr Pañcakam*. It is noteworthy that all the Kṛtis in this group are on Lord Sundarēśwara, the local deity, whereas all the five kṛtis of the Tiruvotriyūr Pañcakam are in praise of the Goddess Tripurasundari. Kuppayyar accompanied Tyāgarāja to Madras, where they stayed for some time. The Kṛti 'Sarivedalina Śrī Pārthasārathini', said to have been composed by Tyāgarāja in Ṭoḍī during his visit to Madras is, however, not available.

Vīṇā Kuppayyar later visited Mysore and was patronized by the ruler at that time. He also became familiar with Western music by listening to the performances of the European band played in Fort St. Geroge.

As a composer, Kuppayyar has made solid contribution to Carnatic music by composing a large number of *Tāṇa Varnās*, Kīrtanās and Group Kṛtis. Following the pattern of Tyāgarāja, he composed two Pañcakams, one in praise of the deity at *kāḷahasti* and the other on Lord Venkatēśa of Tirupati.

However, Kuppayyar's solid contribution to Carnatic music lies in his beautiful *Tāna Varṇams,* which are about 14 number and also a large number of *Kṛtis* of sterling quality. Many musicians who sing '*Intachalamu*' in Bēgada may not know that it is one of Kuppayyar's brilliant *Varṇams*. His *Varaṇam* '*Maguva Ninne*' in *Nārāyaṇagauḷa* is another masterpiece, which secured for him the appellation Nārāyaṇagauḷa Kuppayyar. He has also composed *Kṛtis* in rare *rāgas* like *Kapijiṅgi* and *Gaurī*. Fortunately for the musical world, most of the compositions of Vīna Kuppayyar were collected by his son Tiruvotriyur Tyāgayyar and published in Telugu script in book form under the title *'Pallavī Svara Kalpvalli'* with notation.

5. Tanjore Quartette — *Ponnayya, Cinnayya, Śivānandam* and *VĀdivela*

The four famous brothers of Tanjore who composed a large number of dance forms such as *alarippu*, *jaṭīśsvara*, *svarajati*, *padavarṇa*, *Śabda*, *tillāna* and *krītanas* in praise of God Bṛhadīśvara and the Marāṭha rājas of Tanjore flourished in the reigns of Sarabhoji II and Śivāji. It is said that the modern *Bharatanāṭya* concert programme was systematised by these brothers who were themselves exponents of the art and nattuvāchāryas, besides being author of dance compositions. Rightly have they secured an honoured place in the galaxy of composers of dance music.

The brothers belonged to the Oduvar family attached to the Mannārguḍi Rājagōpālasvāmī temple. Two illustrious sons in this line were employed in the Tanjore court and they served as dancers in the Big Temple. Of the two brothers, Gaṅgaimuttu and Rāmaliṅga, the younger had two sons, namely Subbarayan and Cidambaram. They had learnt the *bharata vidyā* from their father and were honoured as court dancers. Gaṅgai Muttu composed the *navasandhi kavuttuvam* and pañchamurti *kavuttuvam*, to be danced at the nine sandhis on the occasion of brahmotsavaṃ in the big temple and during the procession of Lord Naṭarāja. Subbārāya Nattuvanar had four songs, Ponnayya, Cinnayya, Śivānanda and VĀdivēlu, who learnt music at the feet of Śrī Muttusvāmī Dīkṣitar.

It is said that once King Tuḷajā happened to hear their Tēvāram singing in the Śiva temple at Sengannarkōil and was much impressed. Thereupon, they were transferred to the Big temple at Tanjore for doing the Nattuvāṅgam in the temple and to recite the Tēvāram. At the instigation of Tuḷajā, the brothers took lessons in music from the great composer Śrī Muthuswāmī Dīkṣitar for seven years. They learnt Tamil, Telugu and Saṁskṛta. Their first debut took place at the instance of King Tuḷajā, who presented them suitably. There upon their concerts were held in Mysore, Travancore and other places. The Śarabhēndra Bhūpāla Kuravañji was set to music by them and regularly enacted in the Tanjore Big temple. Of the four brothers, Pinnayya Pillai was a Śiva bhakta, and had composed kavuttuvam, *tāna-varna*, *kīrtana*, *alarippu*, *jatīśvara*, *śabda*, *svarajati*, *cauka-varṇa*, *rāgamālikā*, *pada jāvaḷi*, *Tillana*, *daru*, *svarapada*, in praise of Lord Bṛhadīśvara while some are addressed to Sarabhoji, Pratāpasiṁha and Amarasiṁha Mahārājas. Cinnnayya became the Mysore *saamsthāna vidwān* and āuthor of *kīrtanas* and *varṇas* in praise of Goddess and his patron Kṛṣṇarāja Vodeyar. Śivānandam flourished in the court of Sivāji II and has to his credit Tamil *padas*, *Jāvalis*, *tāna varṇas* and *cauka varṇas*. Vadevēlu became the court musician and violinist in the court of Travancore and composed *Rāgamālikās*, *śabdam*, *jatīśvara*, *pada*, *tillana*, etc., in praise of Lord Padmanābhasvāmī. Ponnayya Pillai refers to himself in his Māyāmaḷavagauḷa *kṛti* '*Māyātīta svarupiṇī*' as the *daśa* of Śrī Mutthuswāmī Dīkṣitar. It is said that once he sang the *kṛti* in Madyamāvatī, praying to Goddess which was granted.

The contribution of the brothers to the growth of *Bharata-nātya* in its technical and developmental aspects are invaluable. Not only a rich variety of dance musical forms sprang up from their imagination but also a systematic *paddhati* of the dance programme was laid down by them. Just as graded exercises are essential in the learning of music, so also the preliminary adavus which provide a proper foundation for the rhythmic perfection in dance were cofified by them. According to them, there are ten *adavus* each having twelve varieties, which gave a total of 120 *adavūs*. After completing the course in the *adavūs*, the dancer is to be taught in order *Alārippu*, *Jatīśvara*, *śadbam*, *padavarṇa*, *pada*, *rāgamālikā*, *tillāna* and *ślōka*. Just as in art musical forms having technical and concert dance pieces, in the realm of dance, special consert dance forms have been composed by the brothers. Gaṅgaimuthu Pillai included in his '*Naṭanādi vādya rañjanam*' the various *kavuttuvams* popular during his time, the *salam śabdas* in praise of King Tuḷajā and the Navasandhi Kavuttuvam.

6. MUTHIAḤ BHĀGAVATHAR

Muthiah Bhāgavathar was born on November 15, 1877 at a village called Puṇaiveli, near Śrīvilliputhūr. His father was Liṅgam Aiyar and mother Anandam Ammal. While he was six, his material uncle, Mahāmahōpādhyāya M. Lakṣmaṇa Sūrī settled with him at Harikēśanallūr.

He become a disciple of Vidwān Sāmbaśiva Aiyar, a violinist, who was a descendant of Pallavī Doraswāmy Aiyar and belonged to the Śiṣyaparamparā of Tyagārāja.

In 1904, Muthaiah Bhāgavathar entered a new phase in his career. The death of Thanjavūr Kṛṣṇa Bhāgavathar had left a great void in the field of *Harikathā* and many were the eminent concert *vidwāns*. Muthiah Bhāgavathar, became one of them.

In 1927 he attended the Dasara celebrations in Mysore, and gave several concerts before Mahārāja Kṛṣṇa Rājendra Wodeyar. The Mahārāja appreciated his music so much that he conferred on him the title 'Gāyaka Sikhāmaṇi', and appointed him on one of the chief Saṁssthāna Vidwāns. At the suggestion of the Mahārāja, the Bhāgavathar composed *Aṣṭottara Satha Kīrtanas* in praise of Cāmuṇḍeśwarī. And this was followed by another Aṣṭottara on śiva. Besides those, the Bhagavathar composed varṇams, rāgamālikās, dārus and *tillanas*.

In 1936, Muthiah Bhāgavatar went to Travancore. It was during this period again, that he wrote a treatise on the science of music called '*Saṅgīta Kalpadrumam*' for which he was awarded doctorate in

1943 by the Travancore Saṁstānam. Then, Muthiah Bhāgavathar returned to Mysore and it was there that his end came on June 30, 1945.

Many are his *śiṣyas* who have distinguished themselves in the field of classical music. One of them was Madurai Aiyar, Budalur Kṛṣṇamurtī Śastrigal is another distinguished *śiṣya*.

As for his *kīrtanas*, some 400 of them have come down to us and they are in praise of all the edities of the Hindu pantheon. Many of them are in the popular *rāgas* but a good number of them are in rare *rāgas* of which we get a picture only in the *kṛtis* of Tyāgarāja such as *Sudha Simanthini*, *Navarasa Kannada*, *Saraswatī*, *Haṁsanādam* and the like or in the *kṛtis* of Muthuswāmī Dīkṣitar such as *Pādi*, *Mādhava Manoharī*, *Dwijāvanti*, *Amṛta Varṣiṇi* and the like. There are, besides, some *rāgas* for which *lakṣanās* are given in the books but no *lakṣyas* bringing out their features are available.

Many are the eminent composers who have enriched Carnatic Music during the post-Tyāgarāja period and among them Muthia Bhāgavathar is one of the most distinguished. Whether regard is had to the number and variety of his compositions or the their quality, his contribution is outstanding and unique. A number of his pieces have become popular, and are rendered in concerts. These number about 400.

In 1886, he was put under Muthu Gaṇapaṭigal of Tiruvaiyar for *Vēdādhyayana*. But music had such a powerful attraction for him that after some time he gave up his *Vaidic* studies and switched over to music, and became the śiṣya of Vidwān Sāmbāśiva aiyar of Tiruvaiyār, Violinist, a descendant of Pallavi Doraiswāmi Aiyar, and of the *śiṣya paramparā* of Tyāgarāja. Sāmbasiva Aiyar and his son Vidwān T.S. Sabēsa Aiyar taught him not only *Gītams*, Varṇams and Kīrtanas, but also the lakṣana Gītams and Prabandhams of Venkatamakhi.

In 1893 Bhāgavathar returned to Harikēsanallūr, after completing his studies and lived there for some three years. During this period, he devoted himself intensively to vioce culture, because he realized that there could be no great art-music (vocal) without it. He used to wake up before dawn and practise, to the accompaniment of Tambūrā, Akāra-Sādhakam, ranging from the Anumandra ṣaḍjam in the *Mandra Sthāyi* to the Gandhāra and Madhyama in the Tāra Sthāyi. He had a rich and sonorous voice and his recitals were full-throated and filling. Tānam-singing was his forte; in that he was unrivalled. His compositions bear a deep impress of all this; it is only a voice well trained that can do justice to them.

The frame of Muthiah Bhāgavatar as a performance musician soon spread all round, and his concerts came to be requistioned on marriage occasions. In 1897 he gave a ricital before Mahārāja Mulam Tirunāḷ of Travancore, and it was so much appreciated that he was awarded the same honours as the Saṁsthāna Vidwāns. His status as a front rank musician became established.

In 1904 a new chapter might be said to have opened in his carrier. It was then that he began to give *Harikathā* performances, and became a '*Bhāgavathar*'. Musical discourses on *Paurāṇic* stories and the lives of saints known as *Harikathā Kalakṣepam* have held a prominent place in the culture of Maharashtra and they came to be adopted in south Inida, during the period of the Maharashtra rulers of Tanjore. In the hands of Thanjavur Kṛṣṇa Bhāgavathar, the art of *Kālakṣepam* attained a high degree of perfection, and *Harikathās* became immensely popular. After him, many leading concert *Vidwāns* such as *Anatarāma*

Bhāgavatar of Palghat, and Vedānta Bhāgavatar of Kallidaikurichi took to giving *Harikathā Kālakṣēpams* in addition to music performances and Muthiah Bhāgavathar also followed their lead. Indeed, he was, by his qualifications, eminently suited for this. Besides being a first-rank musician, he was learned in the *Purāṇas*, and in Tamil and *Saṁskṛta* and was endowed by nature with a fine personality, and a wonderful power of exposition, scintillating wit and humour. It can truly be said that in the art of *Harikathā kālakṣ ēpam,* Muthiah Bhāgavatar discovered himself. He was a devotee of Lord Subrahmanya and the first *Kālakṣēpam* which he gave was '*Vaḷḷipariṇayam*'. It is one of the most popular of the stories in south India, and his *Kālakṣepam* of it, highlighted as it was music kīrtans of classical music, and pieces of light music such as *KāvĀdi-Chinnu*, caugh the imagination of the public, and became very popular. This was followed by *Kālakṣēpams* on other topics and the Bhāgavatar came to be recognized universally as a leading *Harikathā* performer.

Muthiah Bhāgavatar was in the line of the *śiṣya Paramparā* of Śrī Tyāgarāja, and was an ardent *Bhakta* of his. In his later years, he used to give Kālakṣepam on the life of Tyāgarāja. A notable features of this *Kālakṣepam* was that there were no '*Nirūpaṇams*' whatsoever in it. The entire story was based and developed on the songs of Tyāgarāja himself. For the richness of its Music, for its emotional appeal, and for its aesthetic excellence, the Kālakṣepam of Bhagavatar on 'Tyāgarāja' reigned supreme in the world of Harikathās. The three Kālakṣepams '*Vaḷḷipariṇayam*', *Sulocan Satī*' and '*Tyāgarāja Caritram*' were masterpieces which gave Bhāgavatar the pride of place among *Harikathā* performers. His frame as a Kālakṣepam perforer was so great that it outstripped his great reuptation as a concert musician, so much so many of the latter day listeners did not even know that he began life and made his mark as a music performer.

Another and even more important result which flowed from the entry of Muthiah Bhāgavatar in the field of Harikathā Kālakṣepam is that he became not merely a Bhāgavatar but a composer. His 'Vaḷḷipariṇayam' being new in the field, he himself composed its '*Nirūpaṇams*' in Tamil, and this feature was extended to other Kālakṣepams. The next step was to compose *kīrtanas* in classical music suitable to Kālakṣepams. Thus the famous song in Kapi, '*Kalilo Harismaraṇamu*' which emphasises the importance of *Rāma Bhakti* was composed for use in the Pūrva Pitika or Introduction to Kālakṣepams on '*Rāmavanam*'. A large number of *kīrtans* were composed for '*Vaḷḷipariṇayam*'. Among them the most popular is the son '*Vaḷḷināyaka*' in *Ṣaṇmukhapriya Rāga*. It is not merely one of the finest of his compositions, but also one of the most beautiful in the Rāga. The song '*Nive Itu*' in kharaharapriya, '*Teliyakane*' in Huseni, and 'Ennāḷu Tirukuthunu Mandari to mention some belong to this category. Muthiah Bhāgavatar also wrote several *kīrtanas* on Lord Subrahmaṇya in Rāgas not known or handled before. Such for example are '*Saravaṇa bhāva*', in Raga Puspatipriya, '*Śri Sarvanabhavuṇi — Vīṇā*' in *Rāga Sumanapriya*, '*Samayamide*' in *Budhamanōhari*, '*Ikane tāḷa Jālanura*' in *Guharañjani*, and many others. This is a topic which will be dealt with more fully with later.

His eminence as a concert Vidwūn, as *harikathā* performer, and as a composer, gave Muthiah Bhāgavatar a unique position among the musicians of the day. He was in demand wherever there was a music festival, whether in a Temple or in a *Sabhā*, and no marriage in high circles was considered to be complete without his performance.

The period of his stay in Mysore was one which yielded a rich harvest of compositions. He composed a number of *varaṇam Darus* and *Tillana*, of great excellence. But the most important of them are his *Kīrtans* on *cāmudēśwarī* and on Śiva. The Mahārājah who was a religious minded man suggested to Muthiah Bhāgavatar that he might compose *Kīrtans* for the Aṣtotthar Sata *Arcananāmas* of the Dēvī. Bhāgavatar appreciated the suggestion and composed in all 115 *Kīrtanams* based on the *Arcanās*. This was followed by another series of *kīrtanams* on the *Aṣṭottara Sata Archananāmas* of Siva and they are printed in this volume. It may be said of these *kīrtanams* generally that they present a charming picture of wonderful variety of *Rāgas*, some of them new and are remarkable for their high musical qualities.

Mahārāni Sethu Pārvatī Bai of Travancore is a Vainika among princesses and a princess among Vaiṇikas. She admited the music of Muthiah Bhāgavathar so much that in 1936 she invited him to Trivandrum. It was there that Bhāgavatar has made his debut as a performer, and so he reĀdily responded to the invitation, and spent some seven years in Trivandrum. Swati Tirunāl was a gifted composer of Classical Music, and was an illustratious contemporary of the Trinity. His *kīrtanas* which were at one time popular had fallen into undeserved neglect, and it was the earnest desire of all lovers of Music to see them restored to their porper place. This work was taken up by Muthiah Bhāgavatar and no person was better fitted to do this, as, in addition to his being a composer, he had heard many of these songs in their original forms. The achievements of Muthiah Bhāgavatar in this respected are truly marvellous. If today, the kīrtanas of Swāti Mahārājah occupy a prominent place in public concerts it is due not a little to the fresh life, which, with his creative touch, infused into them. The Travancore Government also established a new institution, the Swāti Tirunāl Academy of Music, for the propagation of the compositions of that composer, and its success must be attributed largely to the labours of Muthiah Bhāgavatar, who was its first Principal.

After his retirement form Travancore service, in 1943 Muthiah Bhāgavatar returned to Mysore, which he has adopted as his home and it was there that he died on 30.6.1945.

He has written a number of *kīrtanas* in well-known and familiar *rāgas* like, Ṭōḍī, Bhairavī, Śaṅkarābharaṇam, Kalyāṇī, Kāmbōdi and so forth. He has composed *kīrtanās* in certain *Rāgas* which owe their existence and forms to Tyāgarāja, such as, *Śuddha Simantini*, Sindūramakriya (15th *Mēḷa*), *Jiṅgaḷa*, *Navarasa Kannada*, *Saraswatī Manoharī* (28th *Mela*), *Māḷavi*, *Saraswati Haṁsanādam* and the like. Likewise he has written *kīrtans* in certain *Rāgas*, which live in the *kṛtis* of Muthuswamī Dīkṣitar, such as *Pādi*, *Maṅgaḷakaiśiki*, *Gōpikāvasantham*, *Mādhavamanoharī*, *Duijāvanti*, *Amṛtavarṣiṇī* and the like. We have his *kṛtis* also in certain rare or new *rāgas* handled by other composers such as *Kathanakutūhalam*, *Puṣpalatā*, and *Pañcamā*.

But the greatest contribution of Muthiah Bhāgavatar to Carnatic music is the larger number of kīrtanas which he has written in new Rāgas. He was eped in the rules relating to harmony, and consonant notes (Vādi-Sami Vādi-Svaras) and had a genuious for investing melodies. Given a Rāga in terms of its Mela, ārōhaṇa and Avarōhaṇa, he could give a picture of its personality, probbing with life. He drew form folk-songs, and even tunes of Western Music impressions of melody suitable to the scheme of Indian Rāgas. It is this capacity to assimilate, and to invent that enabled him to evolve new Rāgas, and in this respect this place is by the side of Tyāgarāja. The following is a list and not exhaustive, of new Rāga invented by Muthiah Bhāgavatar :

Rāga	***Kīrtana***
1. *Vijayasara Swāti*	*Saranāma — Vijaya*
2. *Haṁsa-gāminī*	1. *Sadāśivam Mahiṣāsura*
	2. *Sadāsivam Sadaśraye*
3. *Karṇa-rañjani*	1. *Vañcathōnu nā*
	2. *Sthanum Bhajāmyahaṁ*
4. *Paśupati-priya*	1. *Pasupatipriyaāti*
	2. *Saravaṇa Bhāva*
	3. *Uraga-raja-maṇi*
	4. *Apavarga Pradam*

7. Pāpanāsaṁ Sivan

Born in Polangam, a village in Nagāpātam *taluk* in Thanjavur district as the second son of Ramamritha Aiyar and Yōgāmbāḷ in 1890. Rāmiah, as he was named (he acquired the name Pāpanāsam Sivan later) evinced keen interest in music. His mother, who was highly proficient in music, fostered his institnc to some extent. Having lost his father when only seven, Śiva with his mother and brother, R. Rājagōpala Aiyar, had to migrate to Trivandrum in 1899 the seek to aid of his uncle who was a *Rāmāyaṇa śāstri* attached to the Padmanābhaswāmi temple. Here, Sivam learnt the Malayāḷam alphabet, joined the Mahārajā's Saṁskṛta College and took his degree in Vyākarṇa in 1910. With his mother's demise in his 20th year, Śivan became an anchorite cut off form his moorings; he became a wandering mystic.

Śivan's first volume containing 100 kṛtis saw the light of day in 1934 (rendered into swara notation by R. Raṅgarāmānuja Iyengar. After 31 years (in 1965) second volume of 100 pieces appeared. The third volume recently released, contains 101 songs with notation by Smt. Rukmiṇī Ramani, and has every variety of form and content. Diverse forms like varṇam, padam, kṛti and rāgamālikā are represented.

8. Tulsīvanam

About five decades ago, in the old Travancore stste of Kōttayam was born Tulasīvanam, in the family of Mānkombu to Bhāratiamma and RāmaKṛṣṇa Pillai on 23rd April 1937. He was the fifth son to the parents. His original name was Śrīramachandran. He spent his early days in his village, Poonjār. His tutolage beagan with the then famous Saṁskṛta scholar Vidwān Rāmapannikar. He had his University education at Trivandrum and his mentor include Prof. G. Kumārapillai.

He worked as a Lecturer at Mar Javanaous College, Trivandrum, Government Brannan College, Government Arts college and Phalagat Victorial College — as English professor. He entered into I.A.S.

in 1961, and has occupied several administrative and executive posts in different caders. He got married in 1965 to Mrs. Lakṣmī at Gauruvayūr.

It was in 1971, that he started composing songs, while engaged in propagating the 'Vidyātirāja Chettambi Swāmigaḷ Movement'.

He had a special liking for *Kathakali* and *Mohiniāttam* and was interested in elivating the cause of arts of *Pañcaradyam*, *Chenda mēlam*, *Oppana*, *Vādyavṛnda*, etc. He has generously helped several Kathakaḷi artists. Even today several Kathakali festivals are held under his supervision. He also composed four *Aṭṭakkathās - Karthikeya vijayam - Parvati parinayam - Bama vasudevam* - and *Bhattaraka vijayam*. He was also an inborn poet in Malayāḷam and Saṁskṛta.

His insitiation to music, came through due to the inspiration of Late S.V.S. Narāyāṇan and under his request he composed certain kṛtis on Cettambi Swamigal and later on added several kṛtis in praise of various deities enshrined in the different temples of Kerala.

Today, Tulasīvanam is one of the most popular Vāggeyyakara in this century. About 100 compositions are ascribed to him.

He has two sons and a daughter who are well-educated and also culturally talent.

VIII

EPILOGUE

When we talk of temple arts, we cannot forget that arts like sculpture, painting, music and dance have grown along with temples either as part of temple architecture or as part of temple ritual or as part of temple festivals. Quite early in the history of temple, it was realized that among the several art forms music alone could be used as the best form of spiritual expression. That was how the music and dance in temple complex came to have a pre-dominantly spiritual content and a religious orientation; and that was how they became inseparable from temples and that was how our temples became the repositaries of music.

If we study the history of music , as found in our temples, we find a progressive growth in its content, quality and excellence from age to age representing a new phase in its spiritual advancement.

> South India is studded with gigantic temples facinating in their beauty and imposing in their appearance. Now, what is the exact role of the idol or image in a temple in the practice of Hinduism? The view accepted by the majority of Hindus is that it is a symbol of God, and an aid to the mind of the devotee to concentrate itself on the divine and become one with it. Prayer and worship are directed in fact, not to the ideal as such, but to the spiritual power which directs the universe and is conceived by the worshipper in the particular form that makes a special appeal to him. The ideal is only a concrete symbol meant to aid the concentration of his mind.

This is the general theme and conclusion that the researcher is able to conceive considering the various data source material and other research materials that she was able to collect during the course of her research.

> For an essay approach to the subject of study the complete work has been divided into two sections — one purely dealing with the specific aspects of kṣetras and their multifarious dimensions, the second sectiom dealing purely on the inter-relation of music and temple.

The first chapter gives emphasis on the fundamental aspects of religious traditions in temples which was fostered and nurtured by the bhajana rituals within and outside the complex. Nevertheless the bhakti movement had a vital role to play in the evolution of music in temples, mainly due to the impact of the great epics Rāmāyaṇa and Mahābhārata and Bhāgavata texts. The Śaivaite saints in Nāyanmāra, Vaiṣ ṇavaite singers in Āḷwārs, Vīraśaivas in Liṅgayats, the Haridāsas in Viṣṇuism, Saint singers like Annamācārya, Badrācala Rāmadās, Tyāgarāja, Nārāyaṇa Tīrtha, Dīkṣitar, have all contributed for the upsurge of music in kṣētras. One section is devoted purely to the development of various religions especially the three main isms — Śiva, Viṣṇu and Śāktha cults.

The next chapter enlightens the various traditional factors connected with the temple with a sense of technical base. As everyone knows each temple is established after observing the strict rules laid down in *Āgamas* and Śāstras, in every aspect of the temples. The structure, the architecture, the size, the directions, the vṛtās and utsavas, the puṣkaraṇi, the garbhagṛha, maṇḍapas, prākāra, palipīta, the pūjā procedures, rituals, ceremonies, the proyogas of *tantrās* and *mantrās*, and finally the *gopuram* or the *vimāna* have been minutely observed by artisans and patrons who built temples in several centuries. It has been found out that any diviation from the acepted traditions were not tolerated.

This chapter deals extensively on one of the upper most landmarks in the evolution of any temple of small or gigantic proportion. Every temple has its own iconographic identity coupled with the *Sthalapurāṇa*, *mihs*, *sthalavrikṣa*, *tīrtha*, etc. A select 27 temples in all the four southern states are taken up for discussion. The researcher has visited almost all the temples of (south India) these four southern states specifically for the purpose of getting the first-hand information on the traditional *pūjā* procedures and other important informations. Due to the researcher's personal visit this chapter has received additional impatus for a detailed and exhaustive analysis of the temples like Kāñcīpuram, Tirunelvēli, Rāmēśwaram, etc.

As said earlier, innumerable reference are available in several compositions regarding the rituals, *vṛtās*, *utsavas*, architectural marvels, anecdotes, *tīrthās*, *vṛkṣas* and finally the *Sthalapurāṇas*. This invariably shows the importance that music occupied in the every day and other important aspect of the temples. Musical instruments also played dominent role in the musical activities of the temple complex. This chapter has specific examples to expand the above informations without saying that Muthuswāmī Dikṣitars compositions had all the informations on all matters of every temple that he visited.

Among the musical trinity, Tyāgarāja has a special place of importance when *Kṣētra kṛtis* are discussed. He has composed a set of eight *kṣētra kṛtis* mostly in Tamil Nādu and they are all very popular among musicians.They are on deities from Tiruvaiyāru, Śrīraṅgam, Gōvur, Lālguḍi, Tiruvotriyūr, Tirupati, Nāgappatinam temples. Most of his *kritis* touch the legendary aspects of the deity and *kṣetras*. This is the crux of the discussion in this chapter.

The sixth chapter continues the discussion of the contribution of the musical trinity namely Śyāma Śāstrī whose total number of compositions available are 90, out of which two sets that is Navaratnamālikā and Kāmākṣīamman of Kāñcīpuram alone can be classified under *Kṣētra Kṛtis*. Though his compositions are less in number they have a class of their own.

Muthuswamī Dīkṣitar who as a member of the music trinity has spent temples in Andhra, Kerala, Karnātaka and Tamil Nadu. Majority of his compositions are form kṣētras in Tamil Nadu. The music fraternity of India owe a deep debt of gratitude to Dīkṣitar for giving enormous information on all aspects to temple in his compositions. Out of his 430 compositions, every composition is directed towards the expatiating the glory is directed towards the expatiating the glory of a temple or the presiding deity. One should also not forget his wider outlook in composing on deities of all the three branches of Hinduism, though, basically he was a Śaivaite. His compositions expounding the āvaraṇas the *bījākṣara mantras*, *tantras*, have received special mention in this chapter.

The final chapter, again a continuation on the musical analysis has dealt on the importance of other composers of pre-trinity and post-trinity era. Among them, Shahaji Mahārāja, Swāti Tirunāḷ and Tulasīvanam deserve special mention in the way they have created their compositions in praise of the various deities of different temples. When king Shahaji belonged to a period when no compositions other than Jayadeva, Annamācārya and Purandaradāsa were available, he was able to create several compositions in praise of deities of the Tanjore area. Swāti Tirunāḷ gains importance for revealing the different rules laid down for the 10-days festival of the Lord Padmanābha temple, in which he always took refuge at times of his musical expression. Tulaseevanam, a contemporary composer and administrator in the government sector has created excellent masterpieces who has followed on the footsteps of Muthuswāmī Dīkṣitar in several aspects. He is the lone living composer in this direction. In this chapter, *Kṣetra kṛtis* of other composers like Mārgadarśī Śēṣayyar, Vīṇā Kuppayyar, Tanjore Quatette, Muthiah Bhāgavatar and Pāpanāsam Śivan are dealt with.

The appendix section of the thesis is devided into three sections. The first section documents an exhaustive list of 413 temples from the four states of Andhra, Kerala, Karnataka and Tamil Nadu. The information on the locality, place and the presiding diety of the temple is given.

The second section contains a composer-wise list of 478 *Kṣetra Kṛtis* of various temples including information of the title of the song, *rāga*, name of the deity and the place of the temple. The list includes that of Shahaji Mahāraja (30), Maragadarśī Śeṣayyaṅagar (21), Tyāgarāja (44), Śyāma Sāstri (29), Muthuswāmī Dīkṣitar (180), Swāti Tirunāḷ (26), Tanjore Quartette (19), Vīṇa Kuppayyar (11), Muthiah Bhāgavatar (9), Pāpanāsam Sivan and (30) Tulasṣvanam (78). A final appendix section has texts of 61 *Kṣ ētra Kṛtis* of select composers from the Tēvāram period to the contemporary composer under discussion.

The research study on the present theme had two specific purposes-fourtly, of establishing the importance that a music compositions could evolve in projecting the underline relation of music and temples. The other purpose was that though a composition is meant to express the devotional fervour of a *bhakta*, the *kṣetra kṛtis* analyzed so far have brought out a theme of preserving the historical data of a temple — through msuic compositions. Whereas an ordinary *Kṛti* has to sole purpose of praising the golry of the God or the Goddesses, *Kṣētra Kṛtis* had the twin purpose of the preserving far posterity the data of a temple and the devotional theme of the masterpieces. Therefore, the music world are beholden to the great composers for their excellent *Kṣētra Kṛtis* — but for them the importance of music in recreating the historical impulse would have been lost.